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KERRANG!

LOVE/HATE
Wired and emotional!

YNGWIE MALMSTEEN
"I'm not an egomaniac, honest guv!"

DAMN YANKEES
Ted Nugent in wimpout shock

LITTLE ANGELS
Devils in disguise?

JIZZY PEARL of LOVE/HATE: pic Ross Halfin

LED ZEPPELIN
Live from Hawaii

POSTERS
DRI
Trouble
David Coverdale
Stevie Salas Colorcode

Testament ● Bruce Dickinson ● Romeo's Daughter ● Flotsam & Jetsam
Celtic Frost tour dates ● Lita Ford album details ● Britny Fox split

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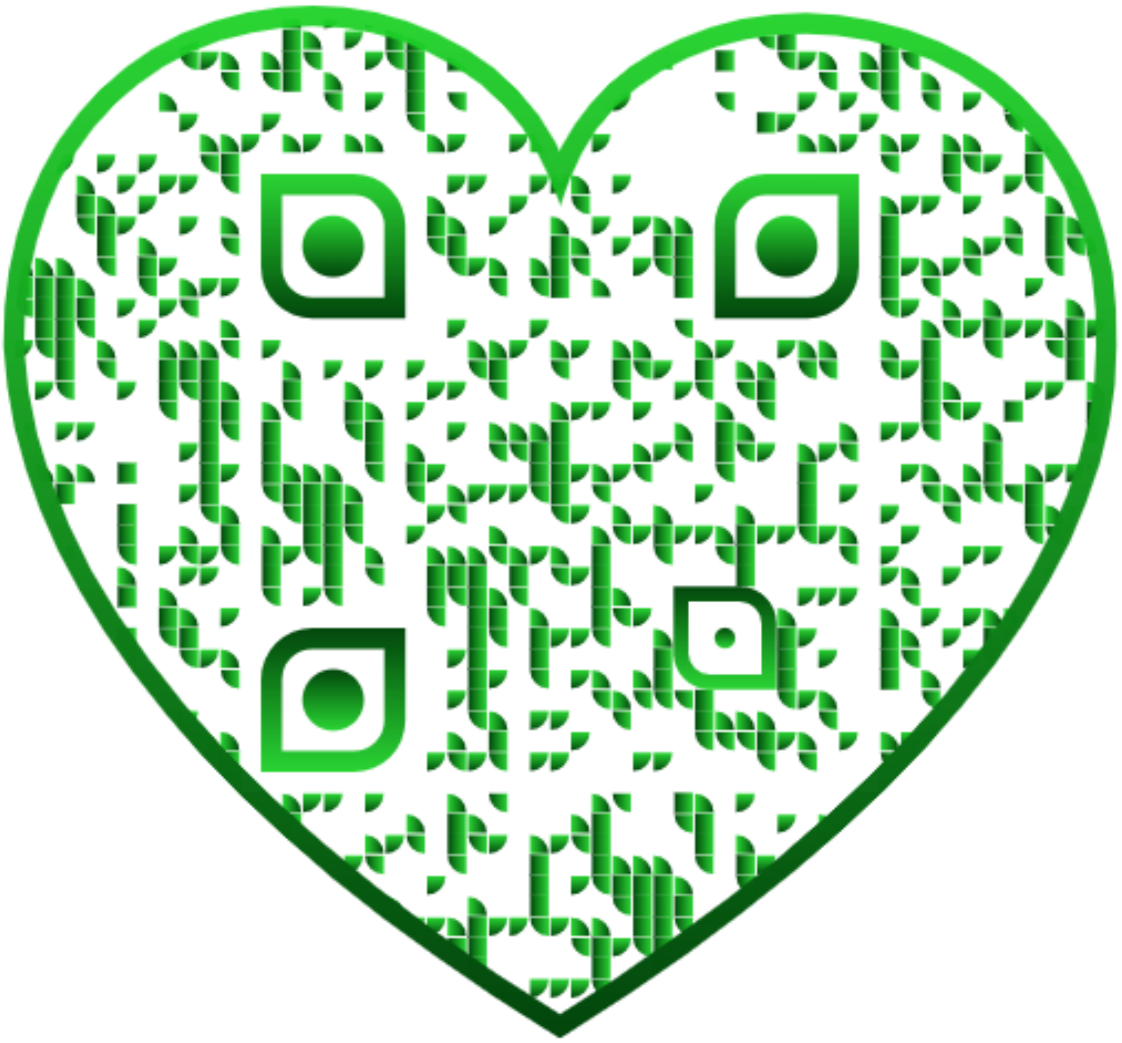

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KONTENTZ

DAMN YANKEES
The new US supergroup featuring **Tommy Shaw** (ex-**Styx**), **Jack Blades** (ex-**Night Ranger**), **Ted Nugent** (ex-wildman) and some other geezer. **Dave Reynolds** talks to these (not so) young Americans
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TED NUGENT in pre-Damn Yankees glory days: pic Neil Zlozower

LOVE/HATE
*'Conclusive proof that there is life in LA after G**s N' R***s... the Next Big Thing and No Mistake,'* wrote our man **Neil Jeffries** in his **Love/Hate** live review last week. Now check out the inevitable cover story interview from the pen of **Mick Wall**...
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YNGWIE MALMSTEEN
"I'm not an egomaniac, I'm not self-indulgent and I'm not a God," blathers the Swedish axepert to a gobsmacked **Chris Watts**...
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At last the bespectacled Scarborough schoolkids meet their tormentor! Yep... wouldja believe that we sent **Ray Zell** to interview **Toby Jepson** and Co.? Ya would? Then look no further than...
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TORTELVIS of DREAD ZEPPELIN: pic Mark Leialoha

DREAD ZEPPELIN
Own up... you thought this **Zep**/**Elvis**/reggae hybrid band wuz a figment of our fevered imaginations, didn't you? Well... they ain't! Here **Maribeth Bruno** reviews 'em live and shouts, "Hawaii the lads!"
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MAYHEM

Pic Ray Palmer

■ US LADYKILLER *Lita Ford* has completed work on a new album, the follow-up to her million-selling LP *'Lita'*.

Produced by *Mike Chapman* (who also produced 'Lita'), it's entitled *'Stiletto'*, and is due for release through RCA in late May/early June.

Among the tracks set for inclusion are *'Hungry'* (set to be the first single and described by Lita as "a hard rock dance track"), the title cut, and a cover of *Alice Cooper*'s classic *'Only Women Bleed'*, which Lita says: "is a really good song for a woman to sing".

Lita has also collaborated with US songstress *Holly Knight* on a part of the album.

Commenting on 'Stiletto', Lita told Mayhem: "I love the album, I'm really, really pleased with it..."

"The title 'Stiletto' is not meaning a knife, not meaning a shoe. In my song, 'Stiletto' is a man!"

Lita describes the album as being about "love and sex and rock 'n' roll". This is one worth waiting for!

Sexual heel-ing!

Jane's got a new album

■ CULT METALHEADS **Jane's Addiction** release their third album, **'Ritual De Lo Habitual'**, through Geffen on May 28.

It features the following tracks:

Side One; **'Stop'**, **'No One's Leaving'**, **'Ain't No Right'**, **'Obvious'**, **'Been Caught Stealing'**.

Side Two; **'Three Days'**, **'Then She Did'**, **'Of Course'**, **'Classic Girl'**.

The album is a follow-up to the band's critically acclaimed major label debut **'Nothing's Shocking'**.

■ LATEST LA hotshots **Little Caesar** release their debut album through Geffen on May 14.

It features the following tracks:

Side One; **'Down 'N' Dirty'**, **'Hard Times'**, **'Chain Of Fools'**, **'In Your Arms'**, **'From The Start'**, **'Rock 'N' Roll State Of Mind'**.

Side Two; **'Driving It Home'**, **'Midtown'**, **'Cajun Panther'**, **'Wrong Side Of The Tracks'**, **'I Wish It Would Rain'**, **'Little Queenie'**.

■ UK FOLK rockers **Red Jasper** will release their debut album, as yet untitled, through the HTD label later this month.

Among the tracks set for inclusion are: **'Magpie'**, **'Guy Fawkes'**, **'Company Director'** and **'Secret Society'**.

■ **ACE FREHLEY** was recently joined onstage in the US by his former **Kiss** cohort **Peter Criss**. Criss sat in on drums for a first encore rendition of the Kiss classic, **'Deuce'** during Ace's gig at the Palace Theatre in Los Angeles.

Ace plans more touring and a new single, **'Trouble Walkin' '** – his latest album's title-track which features contributions from Criss and members of **Skid Row** – in the near future.

■ EX-GIRL guitarist **Gerry Laffy** released a new single, **'Shoot 'Em Down'**, through Die Laughing on May 1. It's backed with the title cut from Laffy's recent four-song mini album, **'Money And The Magic'**.

Double dose of Death Angel openers

■ **VICIOUS RUMORS** AND **Forbidden**, have been confirmed as supports on **Death Angel**'s European tour commencing on May 11. The tour arrives in the UK on June 5, with the following dates so far confirmed:

Nottingham Rock City June 5, **Bradford Queen's Hall** 6, **Bristol Bierkeller** 7, **London Hammersmith Odeon** 9.

Forbidden release their second full-length album, **'Twisted Into Form**, through Under One Flag on May 29.

■ MINIATURE SEEDLING guitar hero **Thomas McRocklin** (age 10) is in the studio with former **Ozzy Osbourne** bassist **Bob Daisley** and **Uriah Heep** drummer **Lee Kerslake**. The trio are working on a '1990s-style' instrumental cover of Ozzy's **'Crazy Train'** and a new McRocklin/Daisley/Kerslake composition.

The tracks seem set to appear as a single later in the year (10 years after the song's original release) on an as yet unspecified label.

The tiddly widdly-widdler also appears in the video for **'The Audience Is Listening'**, the first single from the forthcoming **Steve Vai** album, **'Passion And Warfare'**, in which McRocklin plays the part of Vai as a child – misbehaving in the classroom.

■ GUITARIST/PROFESSIONAL wreck **Johnny Thunders** has lined up some UK dates in support of his recent **'Bootlegging The Bootleggers'** album.

Leeds Duchess May 4, **Doncaster Jug** 5, **Wakefield Unity Hall** 6, **Grantham Images** 7, **Stevenage Bowes Lyon House** 10, **London Marquee** 30 and 31.

All dates will be *acoustic*, featuring Thunders and saxophonist **Jamey Heath**, except for the Marquee shows, which will feature Thunders' with a full band.

Split ends Britny Wig!

'DIZZY' DEAN DAVIDSON: Pic Annamaria DiSanto/Photofeatures

■ US GLAM HEROES *Britny Fox* have parted company with vocalist/guitarist *'Dizzy' Dean Davidson* mid-way through a US tour.

Davidson, who had apparently been unhappy within the band for some time, departed due to 'musical and personal differences'.

The remainder of the band's US tour has been cancelled. The official reason for the cancellation was given as a broken arm suffered by guitarist *Michael Kelly Smith* following an incident backstage.

It's understood that Britny *will* continue just as soon as they've found a new singer.

Davidson is also planning a new outfit, and early reports suggest he's already found a drummer for the as yet unnamed band.

Fox released their second album, *'Boys In Heat'*, late last year, but have been unable to land a support slot on a major US tour to promote it.

We'll bring you the full Fox split story just as soon as the details emerge!

GWAR: the scumdogs are stranded

■ THEATRIC MANIACS **GWAR** will release their second album, **'Scumdogs Of The Universe'**, through Master on May 14.

It features the following tracks:

Side One; **'The Salaminizer'**, **'Maggots'**, **'Sick Of You'**, **'Slaughterama'**, **'The Years Without Light'**, **'King Queen'**.

Side Two; **'Horror Of Yig'**, **'Vlad The Impaler'**, **'Black And Huge'**, **'Love Surgery'**, **'Death Pod'**, **'Sexecutioner'**.

The band are set for UK dates this month, but are currently experiencing problems obtaining work permits for all 14 members of GWAR!

■ UK ROCKERS **Monterrey** play **London Marquee** May 2.

The band seek management. Contact **(0403) 210968** or **01-365 2414**.

■ **VENOM** HAVE confirmed rescheduled their cancelled **London Marquee** show for next week: they play there on May 7.

The band will be shooting part of a video for a forthcoming single, **'Skool Daze'**, at the show. Drummer **Abaddon** quipped cerebrally: "I want to see all our die hard fans at the show going ape-shit."

The remainder of the video will be shot at the band's first Eastern Bloc gig, in **Prague, Czechoslovakia** on June 1.

■ **BRUCE DICKINSON** releases his solo album, **'Tattooed Millionaire'**, through EMI on May 8, *(reviewed on page 25)*.

Produced by **Chris Tsangarides** and mixed by **Nigel Green** (of **Def Leppard** fame), it features the following tracks:

Side One; **'Son Of A Gun'**, **'Tattooed Millionaire'**, **'Born In '58'**, **'Hell On Wheels'**, **'Gypsy Road'**.

Side Two; **'Dive! Dive! Dive!'**, **'All The Young Dudes'** (a cover of the **Mott The Hoople** standard), **'Lickin' The Gun'**, **'Zulu Lulu'**, **'No Lies'**.

Bruce tours the UK in June, see Mayhem 285 for dates.

■ THE BAND formed from the ashes of the legendary **Dictators**, **Manitoba's Wild Kingdom**, release their much anticipated debut album, **'...And You?'**, through MCA on May 8.

(See rave review page 25).

■ THE **GODFATHERS**, currently writing material for their third album, with recording due to start on May 7, play their first ever Irish shows at **Dublin McGonagles** May 17 and a co-headliner at the **Trinity College May Ball** 18.

■ VETERAN BLUESER **Rory Gallagher** is on the Radio One 'Saturday Rock Show' May 5 at 11pm. He and his band are featured in a repeat in concert broadcast from 1973.

King's X get Lost!

■ TEXAN POWER trio *King's X*, who recently completed their first headlining UK tour, are due to go into the studio in Houston, Texas, to record the follow-up to last year's superb *'Gretchen Goes To Nebraska'*.

Tentatively titled *'Lost In The Atlantic'*, the new offering will again be produced by *Sam Taylor* and is expected to be released in October.

Pic Greg Freeman

Vanity thy name is Tom

■ SWISS AVANT-GARDE Thrashers *Celtic Frost* have announced details of a UK tour to run around their previously announced London Date.

Mainman Tom G Warrior (pictured above) and Co play *London Astoria* May 17, *Leeds Coliseum* 18, *Milton Keynes Woughton Centre* 20, *Manchester International II* 22, *Middlesbrough Town Hall* 23, *Bristol Bierkeller* 28, *Derby Assembly* Rooms 29.

More dates will be added to the tour soon.

Support comes from Bradford based Thrashers *Slammer*.

Celtic Frost have just released a new album, *'Vanity/Nemesis'*, through EMI/Noise.

Belated party invites...

■ **MOTÖRHEAD** RELEASE the soundtrack to their 10th anniversary bash at **Hammersmith Odeon** in 1986, previously only available on video, through Legacy this month.

Titled **'The Birthday Party'**, it features the then Motörhead line-up of **Lemmy**, **Wurzel**, **Phil Campbell** and **Pete Gill**, and features guest appearances from **'Fast' Eddie Clark**, **Wendy O Williams**, **Phil Lynott**, **Lucas Fox**, **Brian Robertson** and **Phil Taylor** (who has since rejoined the band).

Songs included are as follows:

Side One; **'Iron Fist'** **'Mean Machine'**, **'On The Road'**, **'We Are The Road Crew'**, **'The Hammer'**, **'Metropolis'**.

Side Two; **'Ace Of Spades'**, **'Steal Your Face'**, **'Nothing Up My Sleeve'**, **'Bite The Bullet'**, **'The Chase Is Better Than The Catch'**, **'No Class'**.

The CD version will feature three extra tracks; **'Killed By Death'**, **'Bomber'** and **'Motörhead'**.

Bonham make time for their UK debut

■ SON-OF-**Zeppelin** quartet **Bonham** have announced details of their debut UK shows at the end of the month. They play **Walsall Junction 10** May 23, **London Marquee** 25.

The band release a new single, **'Guilty'**, through Epic on May 21, culled from **Bonham**'s successful debut album **'The Disregard Of Timekeeping'**, which has reached Gold status in the US.

■ BAY AREA Thrashers **Flotsam And Jetsam** have their new album, **'When The Storm Comes Down'**, released by their new label MCA on May 14. It was produced by **Anthrax/Testament** man **Alex Perialas**. *(See review page 26).*

■ *KERRANG!*S OWN **Krusher Joule** comperes a charity show at **Mansfield Civic Centre** May 18.

Also appearing are **Shock Split**, **Geneva**, **Taurea** and **Red**.

All proceeds go to an appeal to raise funds for two-year-old **Beth Bearder**. Beth is deaf and needs an operation to help her hear again.

■ *KERRANG!*S OWN sex symbol **Pandora Peroxide** has gone to the trouble of setting up her very own merchandising and fan club!

Among the items on offer are T-shirts, badges and personalized artwork by Pandora's creator **Ray Zell**!

For details, plus a free sticker and fact sheet, send an SAE to: **PPBB, PO Box 396, London WC1R 4RU**.

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St Jaimz 'n' Grievances

■ *STEEVI JAIMZ* should be feeling on top of the world. Instead he's just fine. That's F.I.N.E. as in Aerosmith terminology. F**ked up. Insecure. Neurotic. Emotional.

"I'm really trying to get away from the ex-*Tigertailz* thing," he sighs, when I spoke to him mid-tour with the revamped *St Jaimz*.

"The problem is that everybody else just won't let it die. It's ridiculous. We parted ways two years ago."

Indeed. And what is the point also of the continual piss-taking of the man in view of his 'bad boy' reputation, a subject that's becoming increasingly worn.

"I know I've done some pretty dumb things but that's in the past. But I'm doing things the right way now. I don't get myself into trouble but, like the Tigertailz thing, it's still brought up. Once you get a reputation for yourself you can't shake it off...

"In the UK I'm just an idiot that people want to kick down all the time. Everything I do may seem a joke to certain individuals but I'm determined to carry on. I want to achieve what I should have before."

Which is?

"Ultimate stardom, Dave!"

But the quest has been frustrating to say the least for Steevi, his career with St Jaimz being far from a smooth ride thus far.

Pic Ian Jacobs

STEEVI JAIMZ: "I don't spike my hair five feet into the air"

"I really don't want to be associated with this Glam thing nowadays. By that I mean the bubblegum pop Glam thing that the old act and the *Poison*'s and *Pretty Boy Floyd*'s of this world are up to. I really want to get away from that.

"I don't use half as much make-up as I used to and I don't spike my hair five feet into the air. I wanna look good onstage but what can I do? Have flat hair and a slap head covered with a bandana and be accused of ripping off *Johnny Crash*?

"The main emphasis with me now is on the music. I'm in the middle of a short tour just to let everyone know I'm still around and to push the EP a bit..." (the long awaited *'Kick That Habit'* 12" with the old St Jaimz line-up and produced by former *Thin Lizzy* guitarist *Scott Gorham*).

Jaimz describes the current tour "a real rushed, unrehearsed, unpublicised tour that people are enjoying anyway".

"I'm doing the same old songs and a couple from my time with the old band, but after this it's time to take things up a few hundred notches.

"I've got a shit hot new guitar player in *Davey Holmes* and a great drummer in *Tim Llewelyn*..." (*Tattooed Love Boy* bassist *Darius Kaye* was helping out on bass).

"We're in the process of putting together stuff that'll be harder with the musicianship up 100 per cent with an aggressive attitude to match.

"Basically I want to come out and do something that has no connection with what I've done before and I'm not interested in anything else that's going on.

"The aim is to prove every f**ker wrong who treats me like a piece of shit." *DAVE REYNOLDS*

Mini Molly manoeuvres

■ **CHROME MOLLY** this week begin a mini UK tour to promote their just released new album, **'Slaphead'**. Dates so far confirmed – the first with their truncated four-piece line-up – are as follows:

Leicester Polytechnic May 2, **King's Lynn LA** 4, **Southend Reids** 11, **Dudley JB's** 12, **Huddersfield Polytechnic** 14, **Manchester Fagin's** 15, **Hull Jailhouse Rock Club** 16, **Bristol Fleece And Firkin** 17, **Plymouth Academy** 18, **Stoke Bridge St Arts Centre** 24, **Walthamstow Royal Standard** 25, **Leicester University** 26, **Derby Assembly Room** 27.

■ PART TWO of **Saxon**'s '10 Years Of Denim & Leather' Tour takes the band to **Chippenham Goldiggers** May 15, **Cardiff St David's Hall** 16, **St Austell Coliseum** 17, **Doncaster Dome** 18, **Newcastle Mayfair** 20, **Bridlington Spa Complex** 21, **Lincoln Ritz Theatre** 22, **Oldham Queen Elizabeth Hall** 23.

Third Man lucky

■ **THIRD MAN**, the happenin' new hard rockin' trio comprising **Gus Isidore** (guitar and vocals), **Mark Crosbie-Smith** (drums) and **Robbie Romp** (bass), have lined up a clutch of dates to promote their three-song Enzor Records EP **'The Third Man'**.

The band play: **Blackburn Mr G's** May 3, **Hereford Park Hall** 4, **Lincoln Vienna's** 7, **Hastings The Crypt** 24, **Cleethorpes Jezebel's** 25, **Birmingham Edwards** 28, **Newcastle-under-Lyme Bridge St Arts Centre** 31.

■ LONG LOST LA rockers **TSOL** release a new album, **'Strange Love'**, through Restless on May 8.

Produced by **John Jansen** (of **Britny Fox**, **Warrant** and **Faster Pussycat** fame), it features the following tracks:

Side One: **'Hell On Earth'**, **'Strange Love'**, **'In The Wind'**, **'Angel'**, **'White Lightning'**, **'One Shot Away'**.

Side Two: **'Blow By Blow'**, **'Candy'**, **'Let Me Go'**, **'(Stop Me) At The Edge'**, **'Good Goodbye'**.

■ ACCLAIMED METALHEADS **Prong** return to the UK for two shows this month. They play **London Marquee** May 21, **Bradford Queens Hall** 22.

The band have just released a new album, **'Beg To Differ'**, through Epic, and are currently supporting **Faith No More** on their UK tour.

Gary's got the bluesmen

■ **GARY MOORE** has announced details of the **Midnight Blues Band** who will accompany him on his forthcoming UK tour.

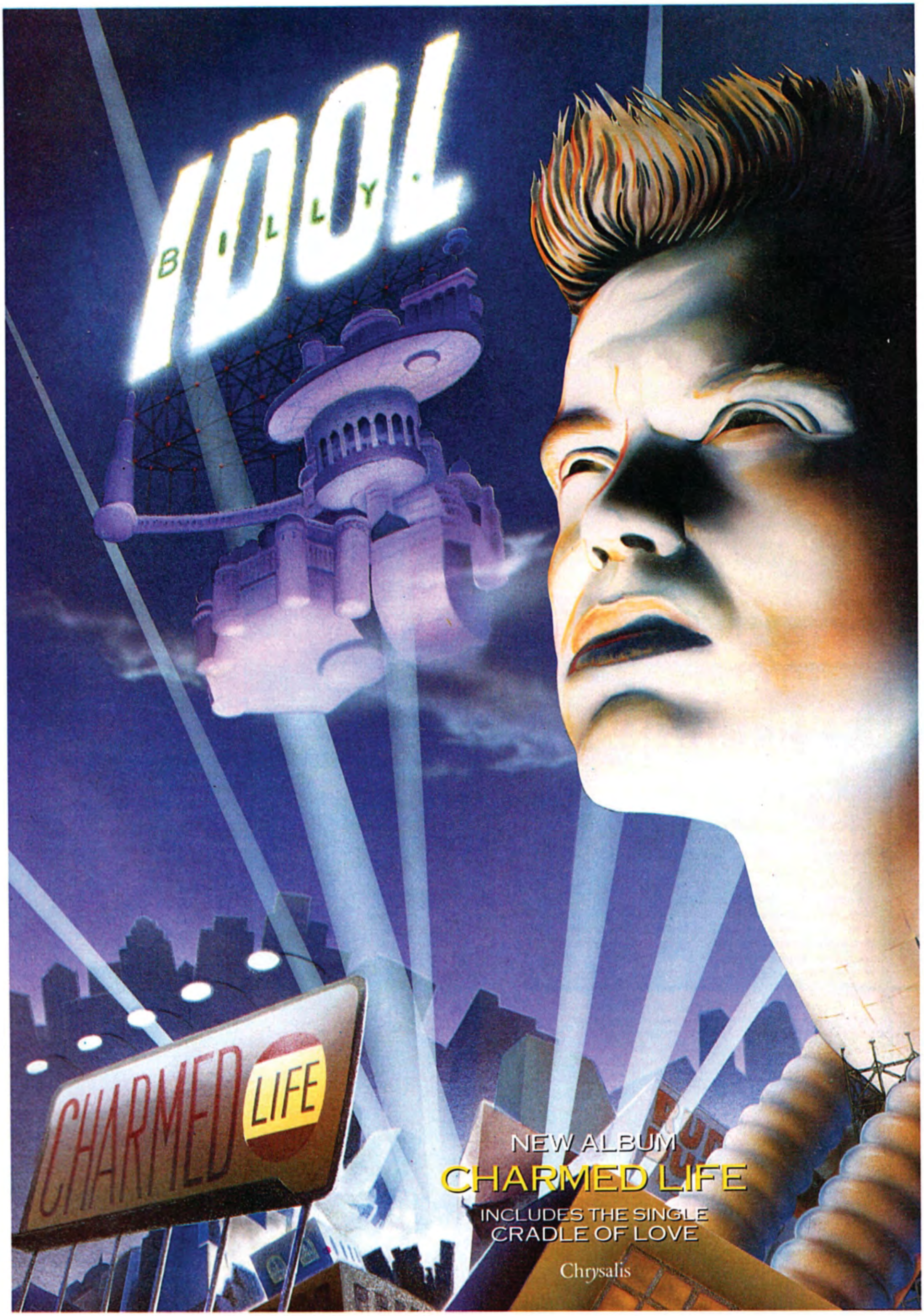
It features keyboardist **Don Airey**, drummer **Graham Walker**, bassist **Andy Pyle**, saxophonists **Frank Mead**, **Nick Payn** and **Nick Pentelow**, plus trumpet player **Martin Drover**.

Blues legend **Albert King** will also appear onstage with Moore each night.

Both Hammersmith shows will be videoed for future release.

KAPTURED LIVE!

Fab colour photo supplement FREE with next week's *Kerrang!*. See back cover for details!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THE YNG: pic Chris Walter/Photofeatures

YNGWIE IS KYNGWIE (1)

LEAVE YNGWIE Malmsteen alone!

I am referring to Phil Wilding's review of his 'Eclipse' album (ish 285). There is not one guitarist making music today who can hold a candle to Malmsteen. His technical ability and feeling for his guitar cannot be matched by anyone. How on earth Mr Wilding can compare Yngwie to James Last in the opening line I will never know... *Mark 'Extremely Mad' Bousuer, Exmouth, Devon.*

YNGWIE IS KYNGWIE (2)

I AM writing to complain about Phil Wilding's review of Yngwie Malmsteen's latest 'Eclipse' LP.

Phil seemed intent on slagging Yngwie. It would have been OK if he had reviewed the LP objectively and criticised it constructively – but this was pure slagging. Yngwie is a fantastic guitarist and songwriter, and he should be given credit for it. Dickheads like Phil Wilding, Jon Hotten and anyone else who slags Yngwie really piss me off. *Nicky Nokes, Worcestershire.*

YNGWIE IS KYNGWIE (3)

HOW COULD *Kerrang!* give Yngwie Malmsteen's Eclipse a two- 'K' review? Luckily I listened to the album before the release date and I was basically *blown away!*

Malmsteen's musical ability is beyond comprehension with brilliantly structured songs, catchy, memorable tunes and, as usual, excellent guitar manipulation.

Phil Wilding's review was full of bullshit with irrelevant information that did not concentrate on the issue in hand, namely, the *album!* The only thing that I agreed with, was about Yngwie's ego problem.

Kerrang! has constantly slagged Malmsteen, probably because he has talent (which *Kerrang!* evidently cannot cope with). Surely it's about time you got someone who can actually appreciate excellent musicianship and recognise a brilliant album such as 'Eclipse' – and anything else by Yngwie for that matter. *A Yngwie Fan, Bradford.*

ONLY HEINEKEN CAN

SEEN THE new Heineken TV ad? *F**king brilliant.* It's the ad with the dancing pot flower. Said flower is first seen swaying about to some bullshit classical music, but then it takes a swig of the aforementioned gunwash and *presto!* – the flower starts playing rock guitar, flashes a Gene Simmons tongue and then smashes the guitar against the hi-fi speaker.

Believe me... it's *classic stuff.* It's such a pity about the beer though! **A pissed off ring-pull, Barnsley.**

WE CARE A LOT

WHAT AN *Epic* group Faith No More are these days. You can imagine my *Surprise (You're Dead)* when they were given the chance to *Introduce Yourself* on 'Top Of The Pops'. *From Out Of Nowhere* they came, gobbling up the other acts like Sonia and Madonna like *Zombie Eaters.* They were so good I thought my TV set was *Falling To Pieces* as the boys rocked away like *War Pigs.*

The Morning After I was still in shock and felt like I was on *The Edge Of The World!* Yes, FNM really proved that they are *The Real Thing.* They can cut it on record, they can cut it live and now they've proved they can cut it on the telly. **A Faith No More fan, Yorks.**

FNM – THE REAL THING

I AM writing to say how f**king brilliant Faith No More were on 'Top Of The Pops'. About bloody time!

I've been following the band for three years now and it's great to see them going in the right direction. Without a doubt, they are the best live band I've *ever* seen.

If anybody hasn't heard FNM yet then get your heads out of the sand, tune in and blow out to the most happening band ever. **Rich 'Jim Martin Is Shit Hot' Hook, Huddersfield.**

HAIR APPARENT

SO BIG Jeff from Liverpool thinks you have to have short hair to get a good job (ish 286)? I have always believed that any employer who thinks that the length of a guy's hair had any bearing on his ability to perform well at his job is the sort of small-minded moron I would never work for.

I have a responsible job with one of Britain's top architects and still wear my hair down to the middle of my back. People like Big Jeff who roll over and take this shit from their bosses are giving up personal freedoms and forms of expression that go far beyond the mere love of Metal and the rock lifestyle. **Moonrat, Staffordshire.**

ZELL'S IN HELL (1)

JUST WRITING to clear up a few points with the Zell-worshipping Kevin Hunt (ish 284).

1. Ray Zell is a wanker
2. Little Angels are bloody brilliant.
3. Ray Zell isn't (cos he's a wanker).

Well Kevin, that's my feelings summed up. As you probably guessed I don't like Ray Zell very much cos I'm sick of him slagging Little Angels, who are the best thing to come out of Britain. **Sue, (Little Angels' number one fan).**

ZELL'S IN HELL (2)

I'M WRITING about Zell's Pandora Peroxide/Stryper cartoon (ish 285). OK, so it was a reasonable attempt at humour, but I think Zell went a bit too far.

I'm not a big fan of the band but I doubt the bloke out of Stryper (drummer Robert Sweet) tries to push his beliefs on to other people, like he does in the cartoon.

As for having to give up your hellraising ways to be a Christian – bollocks! I'm a Christian and I haven't missed a single wild, Saturday night party in ages.

Religious people always get treated like stiff, wimpish twats and I don't think the Pandora cartoon will help much.

So go to Hell, Zell. **Seb Smith, Dorset.**

RED SETTERS

I'D JUST like to know when the Red Dogs are going to go on tour again. I saw them when they supported the Quireboys and thought they were *excellent.* In fact I'd go further and say they were even better than the aforementioned 'Queerboys'. I think the lead singer Micky is a total hunk and will soon rival Nigel Mogg for the award for 'Best British Male Sex Symbol'.

The Red Dogs, along with Thunder and Dare, are the future of British rock 'n' roll and we should give them the support they damn well deserve. Go see 'em next time they hit your town! **LJ, Enfield.**

AMERIKA KALLING

Pic Joe Shutter

DEE SNIDER: desperate days for the dropped Desperados...

■ **DESPERADOS**, THE band featuring former **Twisted Sister** vocalist **Dee Snider**, guitarist **Bernie Tormé** and ex-**Iron Maiden** drummer **Clive Burr** appear to have been dropped by Elektra Records. The outfit had just completed work on their debut effort but now that their label is refusing to release the opus, it looks like the foursome will have to begin the search for a new home.

■ **BRITNY FOX** are in a state of upheaval now that mainman **'Dizzy' Dean Davidson** has been given the boot (see Mayhem this issue). Word is that Davidson and **Michael Kelly Smith** got into a row following a recent band meeting and by the time the dust had settled, Davidson was on his way.

As Davidson wrote all of the band's material, I can't see much hope for the rest of 'em, but the remaining members are said to be busy searching for a replacement. How about the fifth Fox himself **Dave 'Wiggy' Reynolds**?

■ FORMER **RACER X** guitarist **Bruce Bouillet** and bassist **John Aldrete** have formed a new outfit called **Saints & Sinners**. They've recruited vocalist **John Carobi** and drummer **Walt Woodward** to the line-up, and the foursome are pursuing a new, less frantic direction.

■ **METAL CHURCH** are about to sign a new recording contract with Epic Records. The quintet recently parted ways with Elektra, and found themselves the subject of attention from several labels before settling on Epic. However, don't look for a new release before early 1991.

■ NEVER SAY die: **The Red And The Black** is the moniker of the new outfit that three former **Blue Öyster Cult** members have recently formed. Longtime **BÖC** guitarist **Buck Dharma** has joined forces with with bassist **Jon Rogers** and drummer **Ron Riddle**, both of whom were in the later incarnations of BÖC.

■ MORE GOSSIP: EMI have done a bit of housecleaning recently, and **Tim Karr** and **Cats In Boots** are now deal-less... Seattle hopefuls **Fifth Angel** have split up.

News of the hottest happenings Stateside from our LA-based newshound Brian Brandes Brinkerhoff

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10 Y CLUB – CHELMSFORD
13 JUNCTION 10 – WALSALL
14 MARITIME BAR – SOUTHEND
15 GLOUCESTER – BRIGHTON
18 NEW PEGASUS – STOKE NEWINGTON
19 THE SQUARE – HARLOW
25 LA's – KINGS LYNN
26 STOKER – COVENTRY
30 DUCHESS – LEEDS
31 BOARDWALK – MANCHESTER

JUNE

1 MARQUEE – LONDON

BEGGARS BANQUET

WEEK IN METAL

1970
King Crimson give up playing live. **Lord Sutch** gigs with **Jeff Beck** on guitar and **Nick Simper** (of **Deep Purple**) on bass. **Mountain** go **'Mountain Climbing'**. **Savoy Brown** release **'Raw Sienna'**, **Steve Howe** joins **Yes**, **Tommy Bolin** gets on vinyl with **Zephyr**'s eponymous debut, and **Ten Years After** release **'Cricklewood Green'**.

1971
The **Pink Fairies** go to **'Never Never Land'**, and **Dave Mason** rejoins **Traffic**.

1972
The first fruits of **Free**'s reunion – **'A Little Bit Of Love'** on 45. The last utterance from **Mountain**, this time with **'The Road Goes On'**. **Juicy Lucy** release **'Pieces'**.

1973
Mott The Hoople comeback after six months with **'Honoloochie Boogie'**. **Fanny** have some **'Mothers Pride'**. **Iggy And The Stooges** release **'Raw Power'** – one of the greatest rock albums ever made (despite **Bowie**'s really putrid production!).

METALLICA: tribute to Cliff Burton (1988)

1974
Eric Bell forms a new band with **Brush Shiels** – the man who gave **Gary Moore** (Bell's replacement in **Thin Lizzy**) his first gig, in the original Irish **Skid Row**. **UFO** release **'Phenomenon'**.

1975
Deep Purple may split, as **Jon Lord** is rumoured to be leaving – or is it **Ritchie Blackmore**, who's just finished his solo LP, **'Rainbow'** ...? **Jeff Beck** begins a solo US tour and enters his jazz-rock phase.

1976
Back Street Crawler decide to continue after **Paul Kossoff**'s death, and recruit new guitarist **Geoff Whitehorn**. The **Pink Fairies** reform again – for the third time in a year! **Widowmaker** get eponymous, and **Colosseum II** sample some **'Strange New Flesh'**.

1977
Frank Zappa takes out a $250,000 lawsuit against the Rainbow Theatre – over the 1971 incident where he was tossed into the orchestra pit! **Motörhead** hit 12" with **'Motörhead'** on Chiswick, and Skydog release **'White Line Fever'** – the Motörhead single that should have been on Stiff until they signed to Chiswick, but... aw, record companies, who needs 'em?

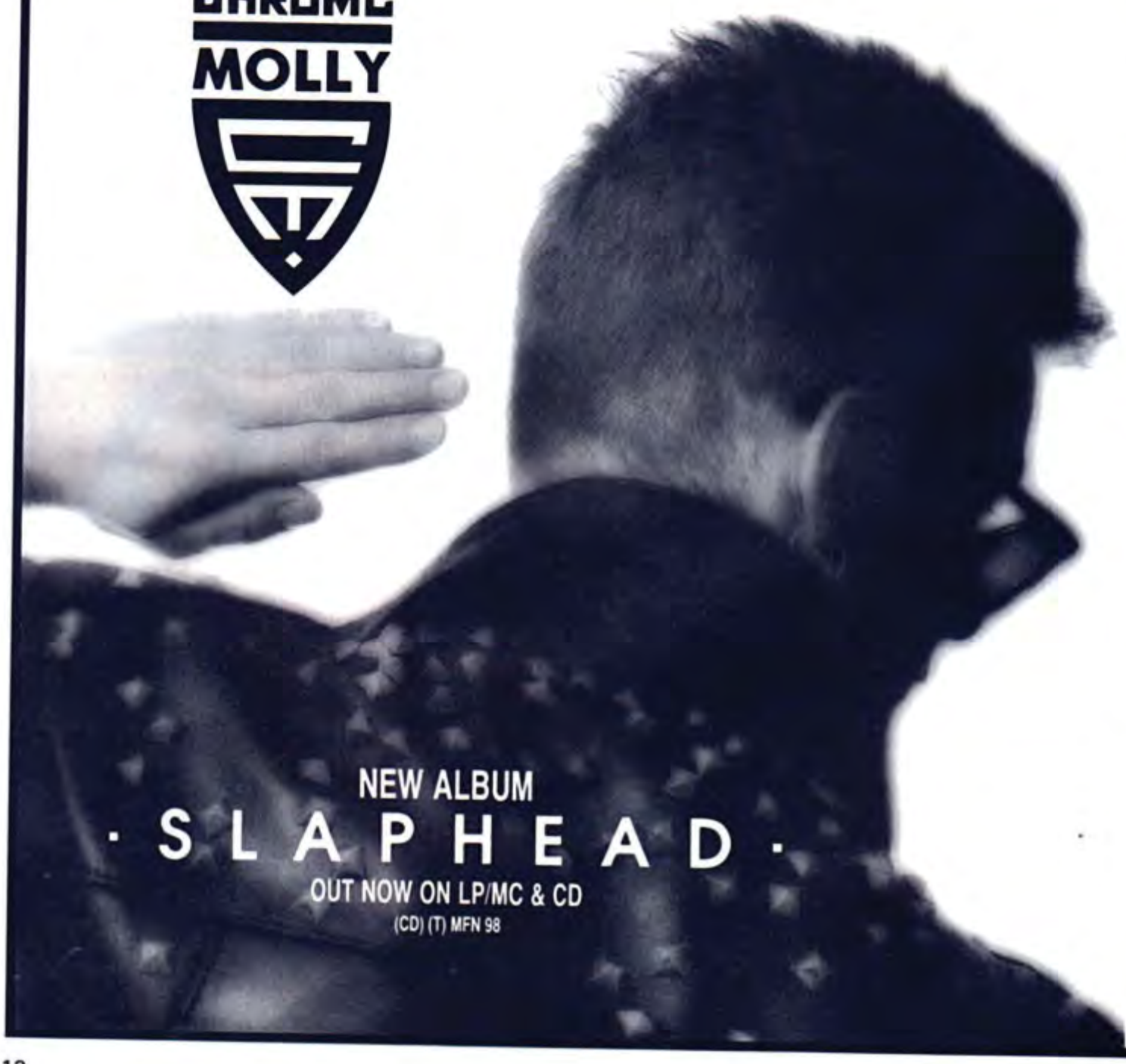
1978
UFO tour. The **Heavy Metal Kids** break up through lack of interest! **Angel** get **'White Hot'**.

1979
Van Halen tour. **Graham Bonnet** joins **Rainbow**. **Max Webster** take **'A Million Vacations'**.

1980
Judas Priest's 'album tapes ransom' story starts to smell of a rather large rat when investigated – neither the New York police or the studio from which they are supposed to have been snatched, know anything about it! Back home **Black Sabbath** officially announce **Ronnie James Dio** as replacement for **Ozzy Osbourne**.

1981
A warrant is issued for **'Philthy'**

CHROME MOLLY



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WED	2nd	LEICESTER	POLY
THUR	3rd	MAESTEG	7777'S COUNTRY CLUB
FRI	4th	KINGS LYNN	LA'S
FRI	11th	SOUTHEND	REIDS
SAT	12th	WALSALL	JUNCTION 10
MON	14th	HUDDERSFIELD	POLYTECHNIC
TUE	15th	MANCHESTER	FAGINS
WED	16th	HULL	JAILHOUSE ROCK CLUB
THU	17th	BRISTOL	FLEECE & FIRKIN
FRI	18th	PLYMOUTH	ACADEMY
THU	24th	STOKE	BRIDGE STREET ART CENTRE
FRI	25th	LONDON	ROYAL STANDARD
SAT	26th	LEICESTER	UNIVERSITY
SUN	27th	DERBY	ASSEMBLY ROOMS

JUNE 1990

SAT	16th	LOUGHBOROUGH	TOWN HALL
SUN	17th	LONDON	MARQUEE
TUE	26th	DONCASTER	JUG
WED	27th	LEEDS	DUCHESS

Music For NATIONS

Archive anarchy by Andy Boot

Taylor's arrest after he doesn't appear in court on drugs charges. He's actually in the middle of **Motörhead**'s US tour! **Discharge** ask **'Why'** – but not about Phil and the drugs squad! **Wishbone Ash** tour to promote **'Number The Brave'**, and show off new bods **Trevor Bolder** and **Clair Hammil**.

1982

The **Rolling Stones** – a little known pub combo – play Wembley as part of their 20th anniversary tour. **Wishbone Ash** tour to promote their **'Best Of'**, and **Van Halen** release **'Diver Down'**. **Lester Bangs**, the best rock writer of all time, dies in New York. A writer of great breadth and depth (as well as wit), rock journalism would have been totally boring without the styles he pioneered.

RONNIE DIO: in strange Sabbath days! (1980)

Pic David Wainwright/Photofeatures

1983

Muddy Waters, electric blues guiarist dies aged 68. Albums from **Blackfoot** (**'Siogo'** – with **Ken Hensley**), and **Iron Maiden** (**'Piece Of Mind'**). **Magnum** add **Robin George** on second guitar for gigs.

1984

Deep Purple reform with the MkII line-up! Although Polydor state that **Rainbow** (with **Blackmore** and **Glover**) are still together, **Gary Moore**'s management don't know **Ian Paice** has left, and as for **Whitesnake** – **Coverdale** has sent **Jon Lord** away on a diet (!) and says he's heard about the reunion, but he's not involved! **Ian Gillan**, of course, has been 'retired' since the **Black Sabbath** debacle, and so has no such problems! Speaking of debacles, **W.A.S.P.**'s **'Animal (F**k Like A Beast')** single now emerges via up 'n' coming indie Music For Nations.

1985

Bon Jovi release **'7800° Centrigrade'**, and **Randy California** tours to support **'Restless'**. **Thor** releases **'Only The Strong'**, and **Marillion** teeter on mega status with **'Kayleigh'**.

1986

Iron Maiden announce another big tour, and **Jethro Tull** are **Marillion**'s special guests at Milton Keynes. **Legs Diamond** release **'Land Of The Gun'**, and **Jimmy Barnes** is **'A Week Away From Paradise'**.

1987

Lew Lewis, **Canvey Island** harmonica legend (ex-**Eddie And The Hot Rods** and **Dr Feelgood**) gets seven years for robbing a post office 200 yards from his house (!), and escaping on a bike wearing a flying helmet... his best known single was called – **'Lucky Seven'** wouldya believe?

1988

Malcolm Young temporarily leaves **AC/DC** to have a rest from touring, and is replaced by cousin **Stevie** (ex-**Starfighters**). **Cinderella** pull out of supporting **Judas Priest**. **Metallica** release the **'Cliff 'Em All'** video tribute. **Virus** go **'Force Recon'**, while **Poison 'Open Up And Say... Ahh'**.

1989

Bon Jovi announce Milton Keynes and **Pink Floyd** line up footie ground Summer gigs. **MOD** release **'Gross Misconduct'**. UK Thrashers **Toranaga** release **'Bastard Ballads'**.

BIRTHDAYS

Bill Ward (**Black Sabbath**), born May 5, 1948
Eric Brittingham (**Cinderella**), born May 8, 1960
Alex Van Halen (drummer), born May 8, 1955

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THE AMERICAN WAY

Hey, ya'll out thar listenin'? Good, cos we've got the star-spangled banter on the newest supergroup Stateside for ya! We're talkin' melodic and pomp rockers gettin' it together with a 'legendary wild man' and totally unknown former rabbit painting drummer! We're talkin' about them high-steppin', flag-wavin' crazies DAMN YANKEES of course! DAVE REYNOLDS gets the gen from ex-Styx man, guitarist/vocalist TOMMY SHAW

TAKE THE bassist/vocalist from a once-popular American melodic hard rock act, team him up with a guitarist/vocalist who used to be part of one of the US' biggest pomp rock bands before he went solo, then add a drummer whose talents have been unheard of outside of Cleveland, Ohio – until now.

Finally, for the icing on the cake, bring in a legendary wild man to add a certain sting. Now all you've got to do is give this frantic four-piece a suitable handle the kids will remember.

Howzabout Damn Yankees? Yeah!

The debut, self-titled Damn Yankees album hit the UK stores last month, and it's immediately becoming a hot item. And why shouldn't it be? I doubt whether a recent five-'K' review penned by yours truly had anything to do with it – more the actual personnel involved here!

The perpetrators are bassist/vocalist Jack Blades (ex-Rubicon and Night Ranger), guitarist/vocalist Tommy Shaw (formerly of Styx and with three solo albums to his credit since that band called it a day in 1984), drummer Michael Cartellone (the 'unknown' quantity and secret weapon)... and last but by no means least guitarist/vocalist/live Gonzo Ted Nugent (who needs no introduction at all!).

On the line from his home in New York Tommy Shaw tells me that he's amazed at the reaction to the album so far, modestly believing that the four-piece would take "a long time to get approval". He goes on to explain just how such a strong musical force came to be.

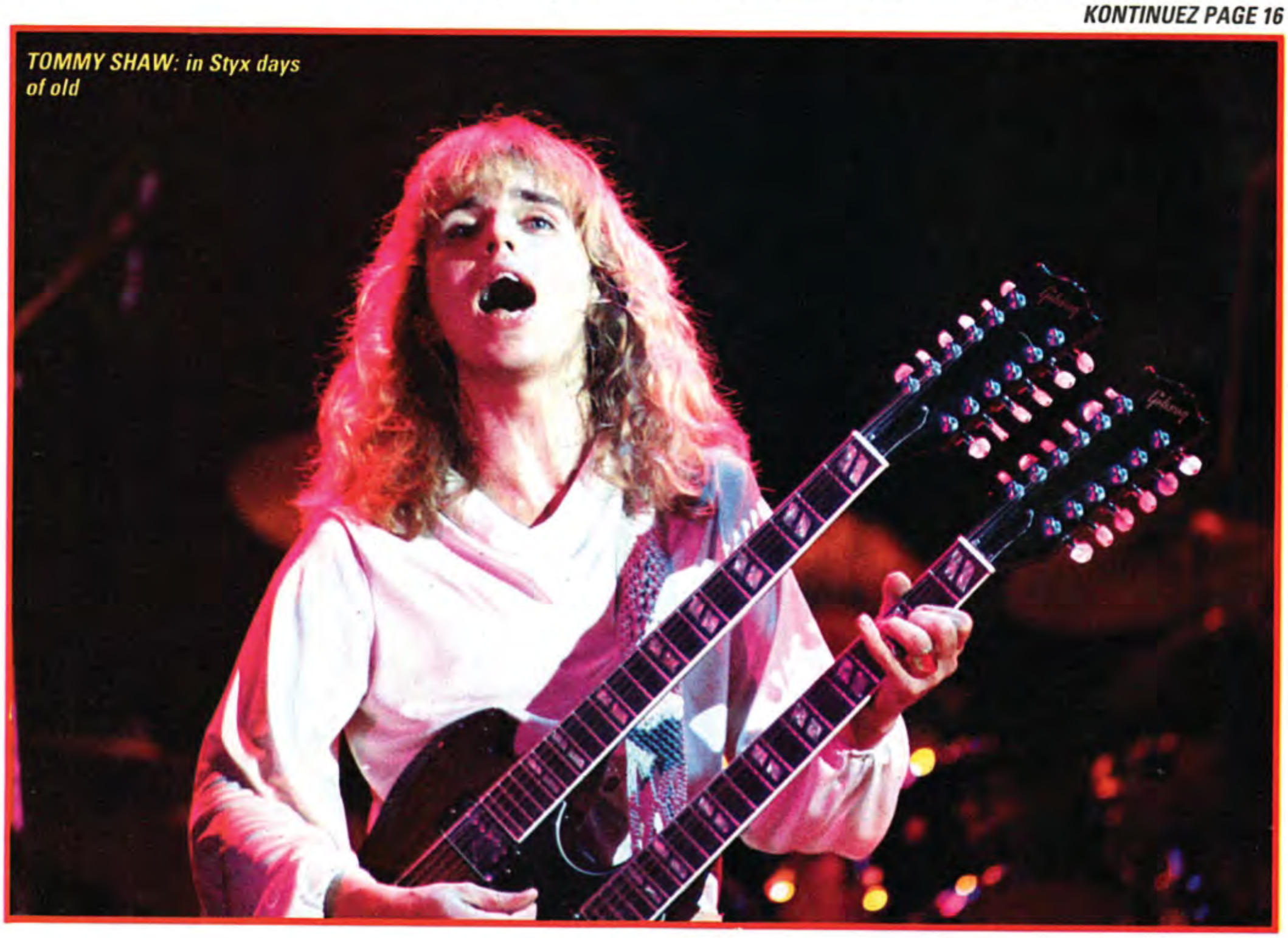
"Well, it's something Ted and I had been talking about whenever we'd see each other in the last couple of years. We figured that we were following the same musical paths and had always admired each other's playing, so we finally decided to get together after we'd recorded our last albums."

In Shaw's case this was the Terry Thomas-produced 'Ambition' and in Nugent's the rather underrated 'If You Can't Lick 'Em... Lick 'em.'

"We started putting some material together," continues Tommy, warming to the subject like a kid showing off his new toy, "and we then heard that Night Ranger had broken up and decided to call Jack up to see if he was interested in working with us.

"As for the drummer, well, we hadn't really thought about that at the time. Michael was

KONTINUEZ PAGE 16



TOMMY SHAW: in Styx days of old

DAMN YANKEES (from left to right): Tommy Shaw, Ted Nugent, Jack Blades and Michael Cartellone

Pic Ross Halfin

AMERICAN

FROM PAGE 14

already playing in my band at the time, as he'd joined me just before I went out opening for Rush in the States. He's a killer drummer. I guess he was in the right place at the right time for this because once Ted and Jack heard him he was in.

"I know that he's a real unknown but he won't be unknown for long! He's originally from Cleveland and he'd been in tons of local bands before he decided to move to New York. He was actually just working downtown painting rabbits on furniture when he came to audition for me a couple of years ago, and he just totally destroyed the kit we had! He made a good impression!"

DID YOU decide to form Damn Yankees because you were unhappy as a solo artist?

"Sort of. I guess I never really lost my love of being in a band, even though I couldn't wait to get out of Styx. I didn't like being the sole frontman with everybody looking towards me. I like singing and playing lead but I do feel more secure looking at my left or right to two other guys who can do the same thing. It's funny that I did hit my stride with my last record, 'Ambition', and it was a great experience working with Terry Thomas, but I really did miss being in a band situation."

The line-up of Damn Yankees has come as a bit of a surprise to a great many people, like how could someone like Ted Nugent work with Tommy Shaw or Jack Blades, both of whom have travelled a more melodic path in the past. But the album has proved it can be done...

"Definitely! I feel the magic of it is the chemistry involved. If you put three people together who are exactly alike the chemistry won't happen. We're all different, especially me 'n' Ted. And that's what made the album.

"For instance one of the first songs Ted and I wrote together was 'Come Again' and it begins with an acoustic guitar part. Now Ted hates acoustic guitar so we got him to play that part and I played the part he'd normally play. But it wasn't uncomfortable situation like it tended to be between me and Dennis DeYoung in Styx. Having said that though, me and Dennis had great chemistry between us too."

You've got to admit though that the record does tend to veer more towards a Night Ranger/Tommy Shaw style than all-out 'Wango Tango' rock. Did you and Jack tend to have the final word?

"No. Jack and I are what's known as the Neverleave brothers. We tended to stay in the studio all hours, whereas Ted loves being outside – he has a real hard time sitting still and being cooped up in the studio. So whilst Jack and I would deal with all the nuts and bolts Ted would come in and give it that certain edge.

"He kept things from sounding too pretty. He was the security on the musical side of it. Whenever Jack and I would start getting a little too introspective Ted would come in, turn the lights on and say 'Excuse me... what's goin' on here?' "

NUGENT'S INVOLVEMENT may seem minimal without looking too closely, but upon inspection all is not what it at first seems.

"Oh Ted's all over the place on the album!" confirms Tommy with a laugh. "In actual fact it was Ted's idea to put 'High Enough' (a huge power ballad delivered in true Night Ranger style) on the record! See, Jack and I had come up with the rough framework of the song with the intention of writing it for another act.

"Ted came in one day and heard us playing it and we actually stopped when he walked through the door because he'd probably turn up his nose! But he heard it and suggested we use it incorporating some of his ideas, like the big power chords. See, some people forget that when Ted was in the Amboy Dukes he was doing a lot of songs with plenty of harmonies."

Why does he only get one song to sing lead on? (The immense 'Pile Driver', a typical Nugent rocker.)

"Simply because he's enjoying his role of being the lead guitar player in this band. Ted will be doing some of his own stuff, like 'Cat Scratch Fever', in the live set though.

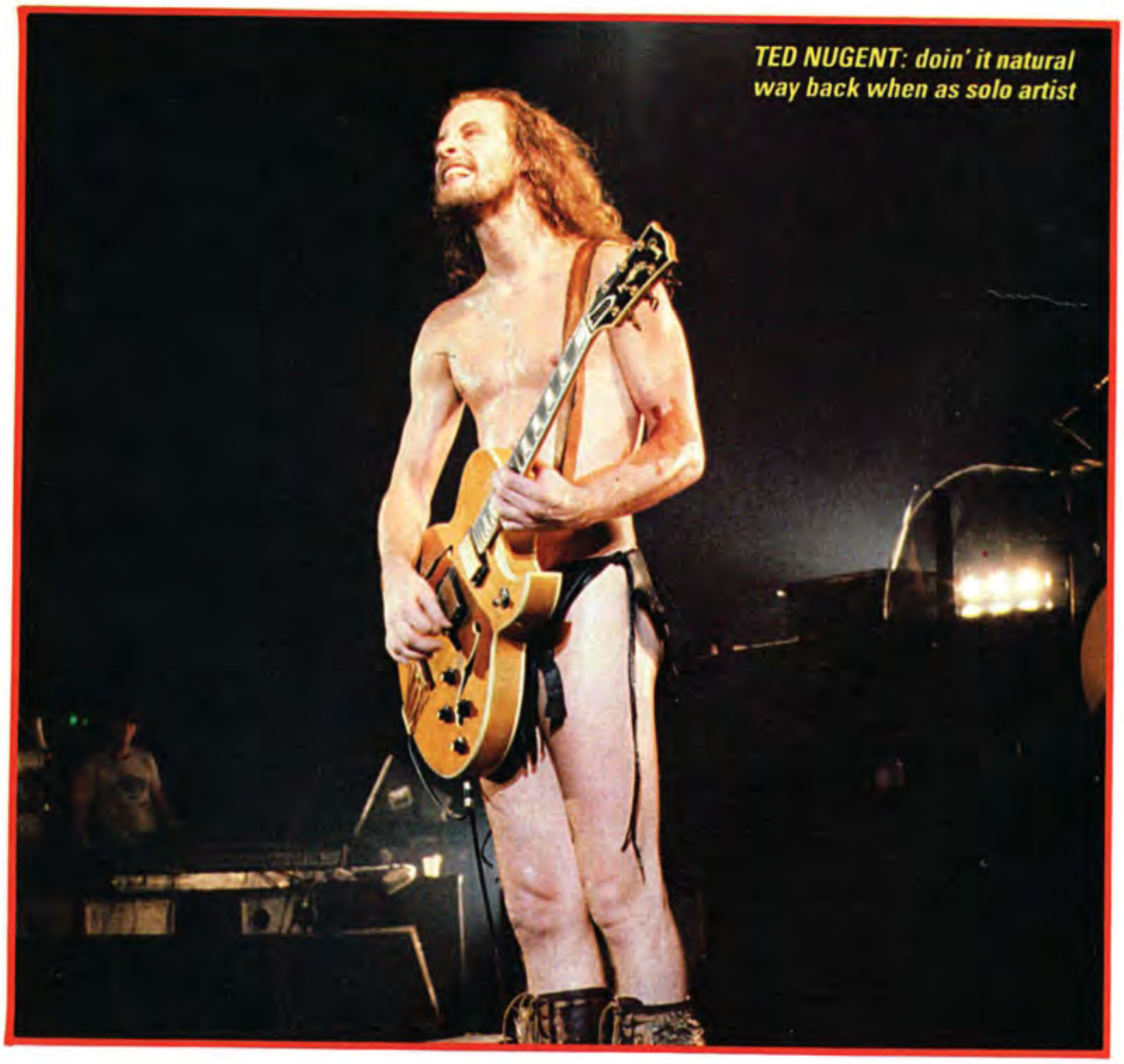
" 'Pile Driver' was a great track to record," Tommy adds, "glasses were broken, bodily functions were happening... "

Yeah, I get the picture!

"From a purely personal point of view this band is helping me to achieve everything I wanted to. I simply wanted to be in a really good rock band and one that will go out on tour.

"To be honest we really didn't think we would get signed... (Warner Brothers beat out Geffen for their signatures in the finish up) ...because we weren't prepared to compromise on anything because we were doing what we liked to do. If we hadn't have been able to do this for a

"I guess I never really lost my love of being in a band, even though I couldn't wait to get out of Styx. I didn't like being the sole frontman with everybody kinda looking towards me" – TOMMY SHAW



TED NUGENT: doin' it natural way back when as solo artist

Pic Andy Hanson

living, then we would've just got together in our spare time to jam.

"And another thing is that this isn't a big corporate thing. We vowed never to record or perform a song we didn't like and the songs on the album are there by our own choosing. Another thing is the lawyers were kept well out of things, the four of us just agreed on things and shook hands on it all. There's no legal bullshit."

"Jack (Blades) and I are what's known as the Neverleave brothers. We tended to stay in the studio all hours whereas Ted (Nugent) loves being outside. He has a real hard time sitting still and being cooped up in the studio" – TOMMY SHAW

WITH TED contributing lead vocals to just the one track, the others are split 50/50 between Tommy and Jack. And where 'Runaway' sounds like something from Shaw's last solo album, 'Come Again' is actually very reminiscent of Styx, particularly a song like 'Man In The Wilderness' that Shaw sang on the band's 'Grand Illusion' album.

"I think it probably reminds you of that because it's me singing with a 12 string guitar! I think Styx only ever played 'Man In The Wilderness' live once, perhaps never. I can't really remember.

"I do know that I used to love those songs. In the '70s we used to be a killer rock band, but as soon as we had a hit with 'Babe' and the ballads took all the focus then that was really the end. It was akin to death by chocolate!"

Were you asked to take part in the reformation of the band that's happening now with Glen Burtnick taking your place in the line-up?

"Yes, I was asked. I've known about a reformation for a while. Dennis DeYoung and I had been talking about it for the last two years and we sort of agreed that once we both had our solo commitments finished then Styx would be on again.

"But Dennis and I were always out of synch and his last solo album took longer than he expected to complete. It was actually the day we were due to begin recording the Damn Yankees album that Dennis finally called to say everything was ready but I just had to turn him down. But I do wish them all the best and Glen was an interesting choice to make, so good luck to them."

You've already mentioned that Ted will do 'Cat Scratch Fever' in the Damn Yankees live set, so will you be doing any old Styx songs?

"Oh yeah, I'm sure I will. Jack will probably do something from Night Ranger, like 'Rock In America', whilst I'll do 'Renegade' or 'Blue Collar Man'. Ted will probably do 'Wango Tango' as well. Actually I'm trying to persuade him to do 'Babe'! Ha! Can you imagine Nugent sitting at a piano singing that?!

"I'm really looking forward to touring. I just know it's going to be great. See, it's going to be a different world for Jack and I because we've been used to doing absolute set lists in our old bands whereas now it's going to be more loose.

"That's the great thing about working with Ted. He's very quick on his feet!

"We're trying to hook up on a tour as special guests. We've already been turned down by two pretty big bands. Mind you, if I was in another band I'd hate to follow us!

"The only time I felt the heat was on us in Styx, was when Sammy Hagar opened up a couple of shows for us in Texas on the 'Kilroy' tour. For some reason, ironically enough, Ted Nugent was sitting in with him and they kicked our butts!"

Perhaps the biggest question that must be dropped Shaw's way is whether or not Damn Yankees is a one-off. Is this just a project or a real band?

"If it's just a one-off then Warner Brothers are going to be very upset! We have a long term contract with them, and Ron Nevison (who produced the album) is chomping at the bit to do the second record already.

"Oh, and you will be seeing us in the UK, in fact we want to play everywhere that has electricity, but, as Ted says, 'Let's play Cleveland first'!"

DIAL M FOR METAL!

WOOAARRGH! Double WOOAARRGH! *Kerrang!'s* kerrackin' **Killer Phone Lines** are explodin' all over the shop! And listen up folks! We've amended our line numbers to make it even more incredibly simple for ya to tap into the weeks top sounds! So take good note of the numbers below, and GET DIALLIN'!!

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- Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! And this week, we've got the kerrunchin' debut solo elpee from **Iron Maiden** howler Bruce Dickinson! Track one from **'Tattooed Millionaire'** right here!
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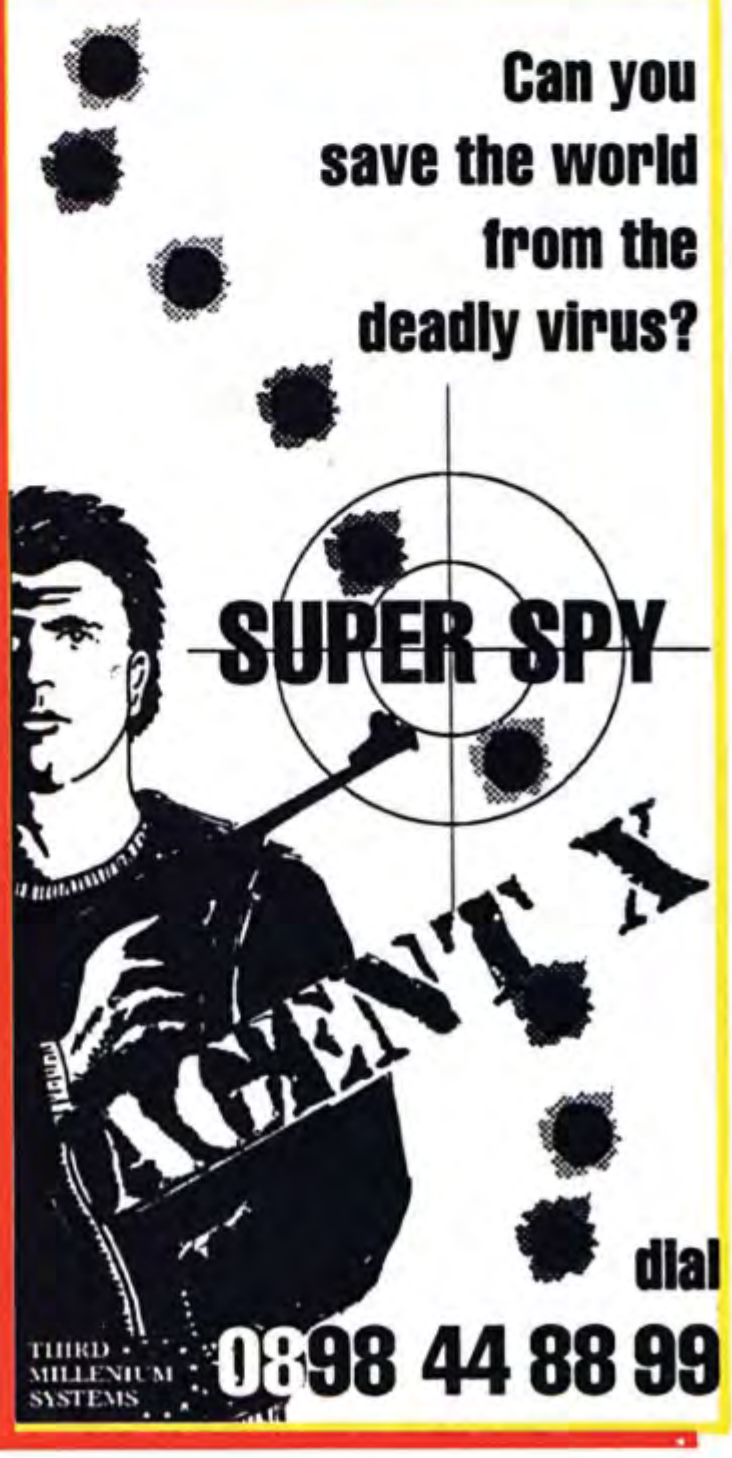


The court is in session. Defendant YNGWIE J MALMSTEEN takes time out from touring to promote his new LP 'Eclipse' to plead innocent to the charge of 'substituting pyrotechnics for passion' and coming 'closer to killing rock 'n' roll than any other artist in the '80s'. His defence? "I try to be an honest artist in a corrupt and decadent world," he claims. CHRIS WATTS leads the prosecution. The verdict? We leave you to judge for yourselves...

WHO KILLED ROCK 'N' ROLL?

HE ARRIVES in court wearing an authentic, three-quarter length cavalier jacket. In his hand he strokes a salmon-pink Stratocaster that he has just 'picked up' for £1,500. Small change.

It's hardly an outfit suitable to wear before the kangaroo court – and we're sure not talking parking offences, either.

The court sits to decide whether the defendant – Yngwie J Malmsteen, the Swedish-born flash bastard and accomplished maniac – is officially 'crap'. Or not.

Whatever your opinions on the 26-year-old technician, they are liable to be extreme.

On the one hand you might admire the Ferrari-driving resident of Miami for his sheer speed and fluency. You might think he looks cute. You might prefer to gloss over the unsavoury reports of megalomania that appeared to be confirmed by the man's band's ever-changing line-up.

Instead you might simply prefer to concentrate on his ground-breaking approach to the electric guitar. His neo-classical hyper-speed compositions that have been a yardstick for dull bedroom starf**kers since Malmsteen first appeared on vinyl seven years ago.

You might even prefer to believe his own character analysis.

"I'm a very nice person to people I want to be nice to," he says. "Like, if I'm your friend then I'm your friend for life."

ON THE other hand you might think that Malmsteen came closer to killing rock 'n' roll than any other artist in the '80s.

Maybe you believe the man has substituted pyrotechnics for passion, unable to play one note when 10 million will suffice.

Even before Yngwie J Malmsteen made his name internationally, as Graham Bonnet's sidekick in Alcatrazz, he was already a legend in his own mind (if not on paper).

To his credit, the young guitarist will readily admit that not all of his five solo releases (including the critically-torpedoed 'Live In Leningrad' LP) have been runaway successes.

Although his solo debut, 'Rising Force', managed to crack the US Top 60 and merit a Grammy nomination for Best Rock Instrumental, both 'Trilogy' and 'Odyssey' were comparative disasters.

In 1990, however, the man seems confident that the new album, 'Eclipse', will rectify the situation.

Having moved out of LA to avoid the imminent risk of earthquakes (hence the track 'Faultline'), the 11-track set was written and produced by Malmsteen in Miami and recorded with a totally Swedish band whom their leader describes simply as "superlative!"

As ever, the music on offer is epic and grandiose, any hint of subtlety shot down with Malmsteen's familiar acrobatics. Competing for attention is 30-year-old vocalist Goran Edman, keyboard player Mats Olvasson, bassist Svante Henryson and drummer Michael von Knorring.

'Eclipse' may well boast all the Malmsteen ingredients of extreme musicianship and complex classical undertones, but the composer is proud of a new-found accessibility.

"Well, you know, I'm a songwriter as well as a guitarist. This is a song album. There is no reason why it shouldn't be accepted by a 14-year-old girl and not just aspiring guitarists.

"I enjoy writing catchy songs. I really, really do. But whatever I write it is totally spontaneous. It's all very natural. I had nothing specific in mind for the new LP except that the music had to be heavier than 'Odyssey'.

"Ha! Maybe now people can say I'm a songwriting God! No, no. I joke!"

He smiles to himself. He's aware of his reputation in the British Press, something he puts down to "confidence being misjudged as arrogance".

ON THE last day of a hectic two-week promotional/rehearsal trip he is reportedly exhausted, but nonetheless leaps to his own defence with an articulate passion.

"Contrary to popular belief, I don't consider myself a God at all. I don't believe all that shit. I swear on my mother's grave that's the truth.

"I'm not saying I'm a saint, either. The thing is – and I've been trying to analyse it a little myself – my personality can piss people off because I'm very self-confident. I know exactly what I want. Some people find that abrasive."

To the point where people walk out of your band? Did Joe Lynn Turner find you merely 'abrasive'?

"Ha! If I can say this myself, I think I'm very diplomatic when I'm working. Ask anyone. Maybe even ask Joe himself. I believe he'll tell you the truth. I still have every respect for him as a singer, but I just don't think he was the right singer for my band.

"Maybe I stir up such hatred because I'm very controversial. I'm a very extreme person.

"A lot of what is written about me is unjustified. Like, I don't mind people not liking my music, but magazines – and your publication in particular – have written stuff about me that is just a personal f**king attack! That cannot be justified."

So what, given the opportunity, would you write about yourself?

He sighs. "I don't know. That's a large question. I just wish people could meet me personally and not have to read about me all the time in magazines. To me there's a big difference."

Malmsteen says he is "too busy" to check out other bands, and as a result has never heard Metallica, Guns N' Roses, Joe Satriani or Allan Holdsworth. Refusing to accept his life as "a race against other musicians", he prefers instead to perfect his own craft at his own pace. But why? Is it important music?

Yngwie pauses for a very long time. "I think it has substance," he eventually replies, warily. "It's not shallow. I couldn't possibly put any more passion into it."

But could you live your life by an Yngwie Malmsteen LP?

"I never thought of it like that. Maybe not. No."

SO WHO'S more important? Yngwie Malmsteen or the Who? The Clash? Guns N' Roses?

"I really don't look at it like that at all. What I care about is people hearing my music. It sounds false, but that's the truth. I want as many people to hear it – and then I can lay down and die. Really, even if I gave my records away I wouldn't mind. I wouldn't

"I wouldn't feel very good about going out on stage, getting shit-faced and just playing three chords. That's cheap. I try to play my best at all times. It's a matter of self-esteem..."

KONTINUEZ PAGE 20

***YNGWIE MALMSTEEN:** "I'm a very nice person to people I want to be nice to. Like, if I'm your friend then I'm your friend for life"*

Pic Paul Harries

WHO KILLED?

FROM PAGE 18

give a f**k! I already have all the money I want."

At the end of the day aren't you merely providing guitar solos for impressionable bedroom students?

"I hope not. I don't really follow you. I just try to get on with what I do, y'know? What are these? Trick questions?"

No. What does Yngwie J Malmsteen provide?

"Good music," he snaps. "I think that's important. I don't just play for other musicians. If they do just listen to the guitar solos then they can't help but listen to all the other stuff as well. I write music for people who don't even know how many strings are on a f**king guitar!

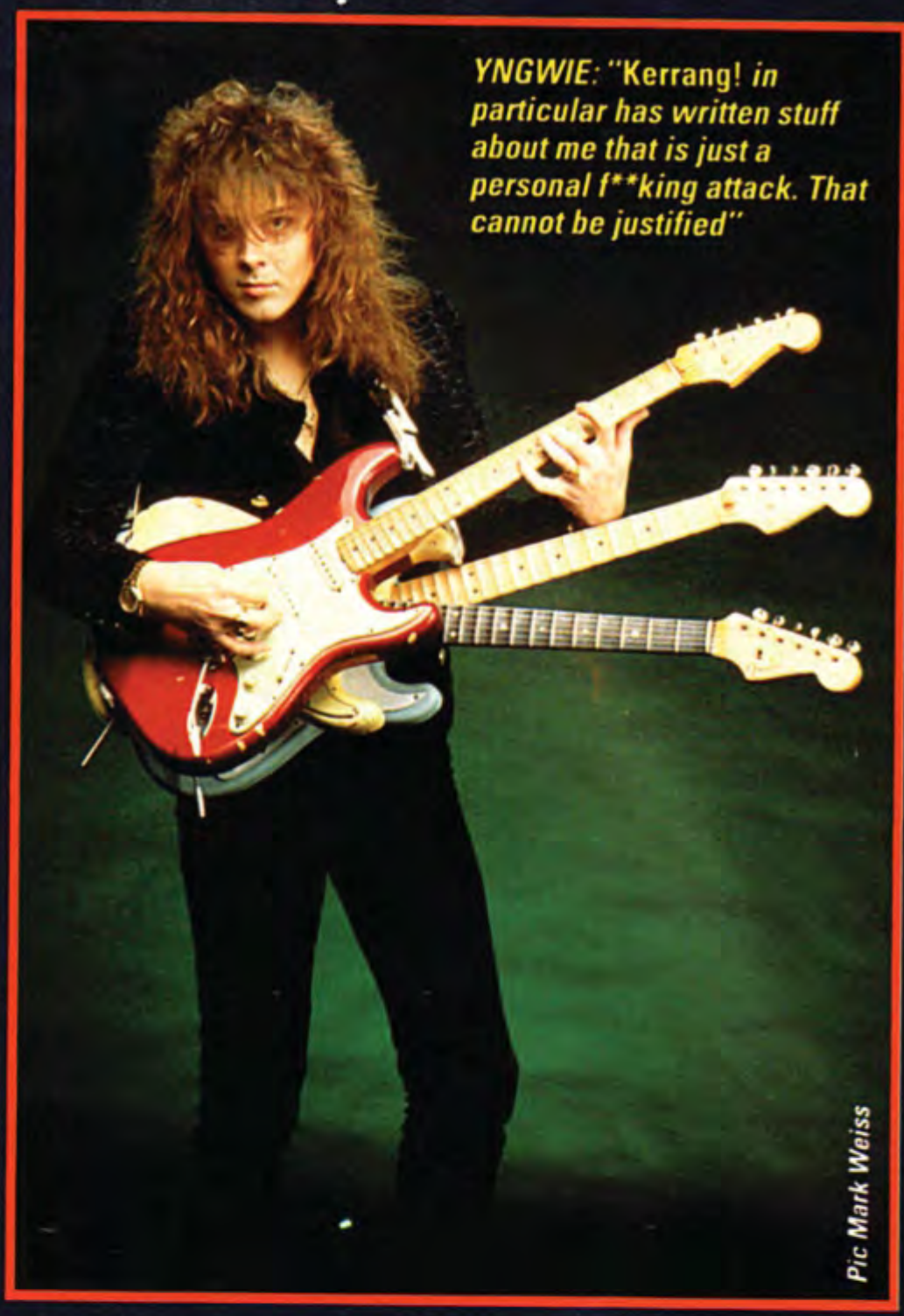
"It's melodic; it's not abrasive, and that's the whole crux of my music – melody. I don't try to make my music self-indulgent.

"I'm not really trying to sell anything except my music. I'm not in this business to be a diplomat or a photo model, and if that's not good enough then I really don't know what to do. I wouldn't feel very good about going out on stage, getting shit-faced and just playing three chords. That's cheap. I try to play my best at all times. It's a matter of self-esteem."

The court adjourns. Whatever your opinions, there can little doubt that Yngwie J Malmsteen is one of the most brilliant, self-styled virtuosos in the world. Even he, however, will admit that it is sometimes not enough.

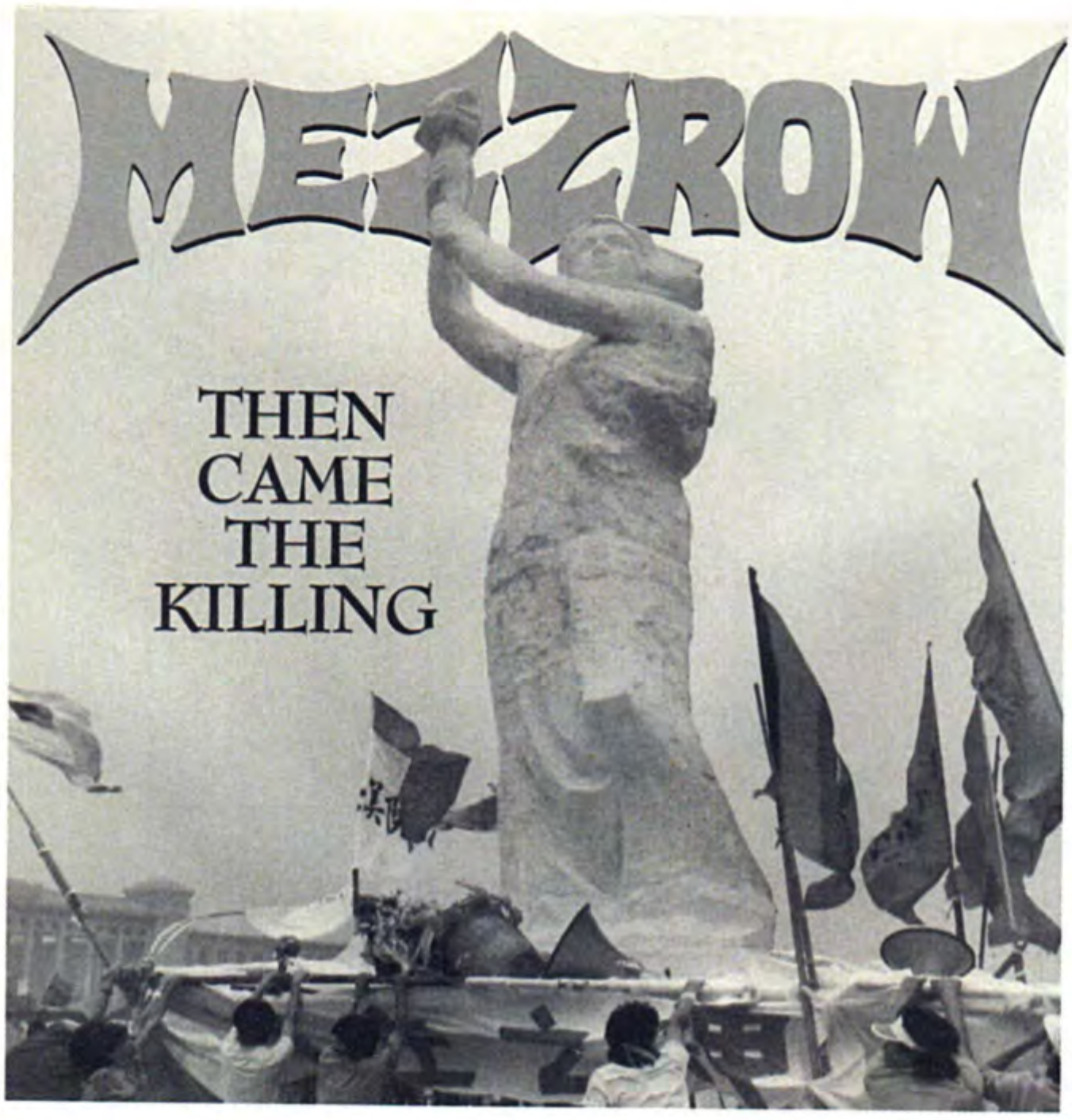
"I try to be an honest artist in a corrupt and f**king decadent business world. Judging from what people think about me, maybe I'm not a good influence after all."

"Contrary to popular belief, I don't consider myself a God at all. I don't believe all that shit. I swear on my mother's grave that's the truth..."



YNGWIE:* "Kerrang! *in particular has written stuff about me that is just a personal f**king attack. That cannot be justified"

Pic Mark Weiss



NEW ALBUM FROM

MEZZROW

THEN CAME THE KILLING

LP/MC & CD

ACTIVE RECORDS

(CD) (T) ATV 11

ANY KWESTIONS?

BABY JOHN

YET ANOTHER heart-felt plea to start this week off: **Dave Shiels** is a hairdresser from **Kilrea, Northern Ireland**, and there's only the one thing in his heart that is mightier than the crimping iron: **John Waite**!

It was such an impassioned missive that I just had to fulfil his desires and give forth with a **Babys** and John Waite discography. Unfortunately for you, my friend, all the Babys albums seem to be deleted, so it's a search around the second hand shops for you!

The band debuted with **'The Baby'** in '76, on Chrysalis, and a line-up of John Waite on bass and vocals, **Mike Corby** on keyboards, guitar and vocals, **Walt Stocker** on guitar, and **Tony Brock** on drums and vocals. With the same line-up and label they cut **'Broken Heart'** in '77. **'Head First'** in '79, and **'Union Jacks'** in '80.

At this point, Corby left, and was replaced by **Jon Caine**. The band then cut **'On The Edge'** in the same year before imploding, leaving behind them **'Anthology'** in '81. Then, in '82, NEMS put out **'Unofficial Babys'**, which as you may guess is a collection that has little to do with their Chrysalis work. Actually, I'm surprised that Castle, who own NEMS, haven't reissued it yet (they will if I have anything to do with it!).

Of course, as you probably know, Caine went on to join **Journey**, and it's with **Neal Schon** from that very same band that we find **Mr Waite** ensconced in his latest project, **Bad English**, who put out an album last year: but in the intervening years there were four solo LPs from the man: **'Ignition'** was cut for Chrysalis in '82. This was followed by a change of label to EMI America (or Capitol over here) for **'No Brakes'** in '84, **'Mask Of Smiles'** in '85, and **'Rovers Return'** in '88.

Pic Brian Cooke

JOHN WAITE: Baby in '76

RIDDLE DIDDLEY

PAUL GRAF tells me there's an ad on MTV that has **John McEnroe** and **Andre Agassi** amongst others frantically plugging Nike footwear. There's some wicked riffs (his term) interspersing all this. Like, who is it, and can he get it on CD?

Well, I'm making a bit of an assumption here, but if it's the one I see on Channel 4, then it's **Bo Diddley** riffing away like mad. What he's playing isn't available on CD in that form (as far as I know), but it did sound like the familiar old Bo Diddley Riff to me – and there's loads of versions of that knocking about!

NO TRESPASSERS

LINDA BRIDES wants to know what's happened to **Trespass**, that fine old bunch of NWOBHMers from the turn of last decade... an interesting question, as they never really lived up to their potential. They could have been huge, as **'One Of These Days'** was absolutely the best 45 of that period, bar none. The trouble seemed to be that they couldn't get signed by a major. So, as with all things, they came to pass.

Now, I can't tell you what happened to the rest of the band, but I can tell you that the **Sutcliffe** brothers, **Mark** on guitar and **Paul** on drums, formed **Blue Blud**, who released an LP on Music For Nations last year – and pretty dodgy it was too!

I guess its commercial rock leanings are OK for that sort of thing, but if you're looking for their old complexity and depth, you can forget it.

HARDCORE SYKES

MARK TAYLOR has written in concerning **John Sykes**: apparently, there's a Japanese import LP from '83 called simply **'Tygers Of Pan Tang'**, on MCA, which is invaluable for Sykes hardcore devotees, as it has a lot of B-sides and also an 'Old Grey Whistle Test' session on it, with stuff you just can't get hold of anymore. He also tells me that the infamous solo single was promoted with an appearance on 'Razzamatazz', the appallingly bad kiddie-prog from a few years back. As I remember they had a few Heavy bands on – maybe the producer was a closet headbanger!

HIGH AND DRY

FINALLY A plea from **Gary Ramon** of **Walthamstow**, who loves an old '70s band called **High Tide**, who released two LPs on Liberty, **'Sea Shanties'** in '69, and **'High Tide'** in '70. He's heard that two albums appeared recently on an Italian label, and what are they?

Well, the band (consisting of **Tony Hill** on guitar, **Simon House** (later in **Hawkwind** and **David Bowie**'s band) on violin, **Pete Pavli** on bass, and **Roger Hadden** on drums) split in the early '70s, but Hill and House recorded a third cassette album in the early '80s, and this was put out by the Cobra label from Italy in '87 on vinyl. The same label also released **'Precious Cargo'** last year, which consists of jams and demos recorded at **Rustic Hinge**'s Dorset studio in 1970. You can get them, but I think you'd need to go to a specialist shop to make sure, as they are a bit dodgy and obscure, so Our Price won't have 'em!

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

NEXT ISSUE

THUNDER... TIGERTAILZ... SWEET ADDICTION... AND THE LEGENDARY 'HANDSOME' DICK MANITOBA'S WILD KINGDOM!

ZEVIL MAY CARE

The day has finally come. RAY ZELL has to face the music, or rather the *musicians* he has always taken such pleasure in takin' the piss out of. Yep, it's time for the LITTLE ANGELS to be distinctly *unangelic*. In fact, to his horror and amazement he finds that they're a 'buncha boozers' who think he's 'a bastard'! But as they tell him, "At the end of the day we're not here to laugh at a piece of faeces!"

"I've been in the pub and I've toasted your downfall on many occasions, Zell! I toasted for your bollocks to be skinned and dipped in salt!"– BRUCE JOHN DICKINSON

GENERAL CONSENSUS seems to be that your friendly neighbourhood Zell hates Little Angels. 'Hates?' An emotion as high in fibre as L-U-V itself?! Ha! They should be so lucky!

True, I'll take the occasional swipe at Cockleshell Bay's biggest export, but it had become an in-joke for me to do so. A *K!* institution even. Why, life wouldn't be the same without givin' Ms Joy a ribbin' about her adoration for the bucket 'n' spade rockers.

'Course, I'm not a fan. I used to cringe when these fresh faced not-quite-punks were touted as the... grrr... 'new Mott The Hoople'!

They're called Little Angels an' they look like little angels.

The contradictory devil's tail in their logo seemed pretentious to say the least! The Brady Bunch have a meaner representative! Although the fact that maybe it's the fault of the press for paintin' 'em up that way is up for debate...

Natch, it was inevitable that we should have a show-down... but only five Little Angels onto one Zell? Doesn't seem fair, does it?

Although the real battle was survivin' the 'I'll hold your coat, Ray' jibes from cub photographer Willis an' Polydor tea boy Martin on our choo-choo journey to Driffield in wild 'n' windy... well, 'windy' Yorkshire.

The Cockleshellonians were workin', quite rigorously, on the just-released follow-up to the 'Kicking Up Dust' 45 that saw sizeable chart action recently. A re-workin' of 'Radical Your Lover', the funky Aerosmith/Cult-ish toon co-penned by Dan 'The Man' Reed. And this in (the ironically named?) Slaughterhouse (ho! ho! ho!) Studios – a structure that coulda been built by a deranged lumberjack and his pet beaver!

The noose in the loft was a nice touch though. Hell, I'll hang out with anyone...!

I'M PLONKED on a sofa in the rest room. The atmosphere is... humorously uneasy. I'm 'inconspicuously' stalked by singer Toby Jepson, weighin' me up an' finally tossin' "So why?" an' "How come?" questions my way with a you-ain't-gonna-get-the-best-of-us, matey, cute arrogance.

After a string of mildly delivered gripes, mainly involvin' View From The Bar, I'm informed that "the Ken Of The Week business was the last straw!" Can you believe that they were under the impression that I, me, yours truly is totally responsible for VFTB?! Say what? I've no idea where they got this information... but imagine if it were true! Jeezus – I'd never leave the house!

"It seemed to be that Little Angels became the band everybody could take the piss out of without fear of retribution. They wouldn't say it about a band like the Almighty, cos they'd come round and beat them up" – BRUCE J DICKINSON

I inform the wee angelic ones that the 'Bar is constructed by a higher power than even the Zell! This tit-bit has the buggers close to apologetic. Turns out guitarist Bruce J Dickinson was once close to makin' his way to Ludgate House to sort me out once and for all, but the band persuaded 'im against it!

Anyways, bassist Mark Plunkett shoots some pool with manager Kev, while Toby, Bruce, his keyboard tinkerin' brother an' sparrin' partner Jimmy, an' drummer Michael Lee get more better acquainted over the necessary rack 'n' rowl gratuity – a bottle o' Jack. Surprisingly, Toby-kins aside, the guys are a buncha boozers! I'd kinda expected orange juice an' biscuits...

"The first week you read something it don't matter," says Bruce. "Then the next week it's a bit annoying. It builds up week after week, and when you have a few issues of *Kerrang!* with nothing good said about you at all...!"

It depends how you take it. I've met bands who would pay to have the treatment you're complainin' about.

Michael: "I can see your point... but when you're busting your balls for the band and you pick up the magazines and they're slaggin' you off you're not always gonna go 'Oh, it's all in good taste', are ya?"

Bruce: "It seemed to be that Little Angels became the band everybody could take the piss out of without fear of retribution.

"They wouldn't say it about a band like the Almighty, cos they'd come round and beat 'em up. But people got away with saying stuff cos we live in Scarborough.

"If it was just View From The Bar, or just Pandora... but we're slagged off all the way bloody through the magazine!"

KONTINUEZ PAGE 24

LITTLE ANGELS (clockwise from top left): Mark Plunkett, Michael Lee, Jim Dickinson, Toby Jepson, and Bruce J Dickinson

Pic Dave Willis

DEVIL

FROM PAGE 22

But you don't let it get to ya though, do ya?

"No," he says, deadpan, before everyone erupts like a pack of pissed hyenas (that Michael's got some laugh!).

"The fact that we're in View From The Bar means we're of a particular status anyway," pipes up 'sober among the swine' Toby, positively.

Right. But now you're contradictin' the band's argument.

"Sort of... " he ponders, "I just think it's good we've met you and know what you're about."

And what am I about?

"You're a bastard," he snaps, as the bubblin' laughter boils over once more.

SO IS there an image of Little Angels that you're puttin' across, but isn't makin' the printed page?

"The main thing about this band is that we did all grow up together," explains Brucie-baby, "and a band like that is so f**kin' rare. Our ambition is to do something new with music, it's not to be a second-rate version of the BulletBoys or whatever. We're not in it for what we can get out of music; we're in it for what we can put back into it!

"Our ambition is for someone in the year 2000 to look back an' say, 'Let's do a record in the Little Angels style', cos it's the definitive... of whatever.

"And whether we did that with the first album (last year's 'Don't Prey For Me'), which we probably didn't succeed in doing, or the second – which I think we will, or eventually the third or f**kin' fourth... it doesn't matter as long as we eventually do it. We're looking for a definitive little twist."

"We like our first album, right?" adds young Jimmy D, "but we recorded some live shows, and if we're gonna be honest, they blew away the album. But that's a good thing. It means we're improving."

I think your album betrays your youth. You sound too talented. It's scary, it's almost like it shoulda been a more 'dodgy' product.

Bruce: "You're forgetting 'Too Posh To Mosh' – that was our dodgy product. I mean, that was two years ago, man! I don't mean to sound big headed, but if we didn't think we were talented we wouldn't bother. We're not here to f**k about – we're here to make the best music we can.

"But, er, I'm losin' the thread... What were we talking about?"

"We were supposed to be talking about our image," Jimmy reminds.

Oh yeah (I'd forgotten!)! Do you consider you have an image? This is greeted by unanimous "Yeah"s. So what is it then? Our James takes the ball:

"Without getting heavy or anything, when I say 'image' we're not talking about wearing this particular kind of thing, although we do all look pretty similar..." (He said it!). "...We don't wear black, or cowboy boots or bandanas or hairspray... "

Michael: "We can't describe it, it's just what we are."

Toby: "We don't have a definitive... style. When someone looks at say... the Quireboys, you look at them and you can immediately tell what the band are about. I can imagine kids going out and buying their album because they look cool."

"What I don't like about a lot of music these days is that people are regurgitating stuff. Instead of actually taking something from the '70s and saying, 'This is a great sound – I'm going to use it as an influence', they're actually lifting it and using it as it is!" – TOBY JEPSON

SO WHAT are your opinions on the flourishin' Brit scene?

Toby takes it:

"It's healthy... but I think a lot of it's contrived as opposed to the raw honesty that used to be in British rock, like the Who and bands like that. That needs to be got back and that's what we strive to do."

Yeah, but the Quireboys probably consider they are doin' that.

"I'm talkin' about me as an observer," Mr Jepson continues. "What I don't like about a lot of music these days is that people are regurgitating stuff. Instead of actually taking something from the '70s and saying, 'This is a great sound – I'm going to use it as an influence', they're actually lifting it and using it as it is!"

What kind of freedom are you allowed on the road? I've heard rumours things are run pretty regimentally.

"We do what the f**k we want!" exclaims Bruce. "You're talking about the Teenage Idols, aren't you?! This is another thing that really pisses me off, Ray. We never charge a 'buy-on'. They had a following in London and a bit of press and we thought we'd have them on the tour. When you're a support band you don't whine on about soundchecks – we don't. If there's time they get one.

"At the end of the tour there's this thing about how they chucked shit all over the stage. I mean, if shit's that funny you can go out in the street and look at a dog turd and have a big laugh."

Everyone cracks up.

"It was funny on the night, but at the end of the day we're not here to have a laugh at a piece of faeces!"

REKORDZ

BRUCE DICKINSON
'Tattooed Millionaire'
(EMI LP EMC 3574)
K K K

"MAIDEN WAS doing EXACTLY what I wanted to musically." (Bruce Dickinson – official biography, April 17, 1990)

Where that statement leaves Maiden at the moment is open to discussion and deliberation, as this is quite radically different in approach and delivery.

Now that Bruce is holding the ropes, there are no icebergs, no boyish fantasies, no 10 minute teen anthems. But while his words, surprisingly, rarely fail him, there are more than a handful of musical instances that dip as sharply as any valley road. Side Two, for instance, lets it all down rather badly.

There you'll find 'Dive! Dive! Dive!' (particularly stupid Friday night bender mentality lyrics *'Dive, dive, dive/No muff to tuff/We dive at five!'*) matched only in crassness with the loud nothing that is 'Zulu Lulu'. While 'Licking The Gun' (an otherwise clever sideways swipe at censorship: *'I get a sticker if it rhymes with buck/When the lawsuits fly/I guess I'll duck'*) suffers from a shoddy hook and a tired melody.

Elsewhere things are better. Presumably, it's his own past that is mulled over in 'Born In '58', his sentiments and memories: *'My grandfather taught me how to fight/Old fashioned stuff like wrong and right/But all around I see his morals/Buried in a mess of money troubles'*. The song – much like the rest of the album, a straight couple of minutes of nose-bending rock like they weren't meant to be making anymore – has little trouble in sustaining the weight of the lyrics.

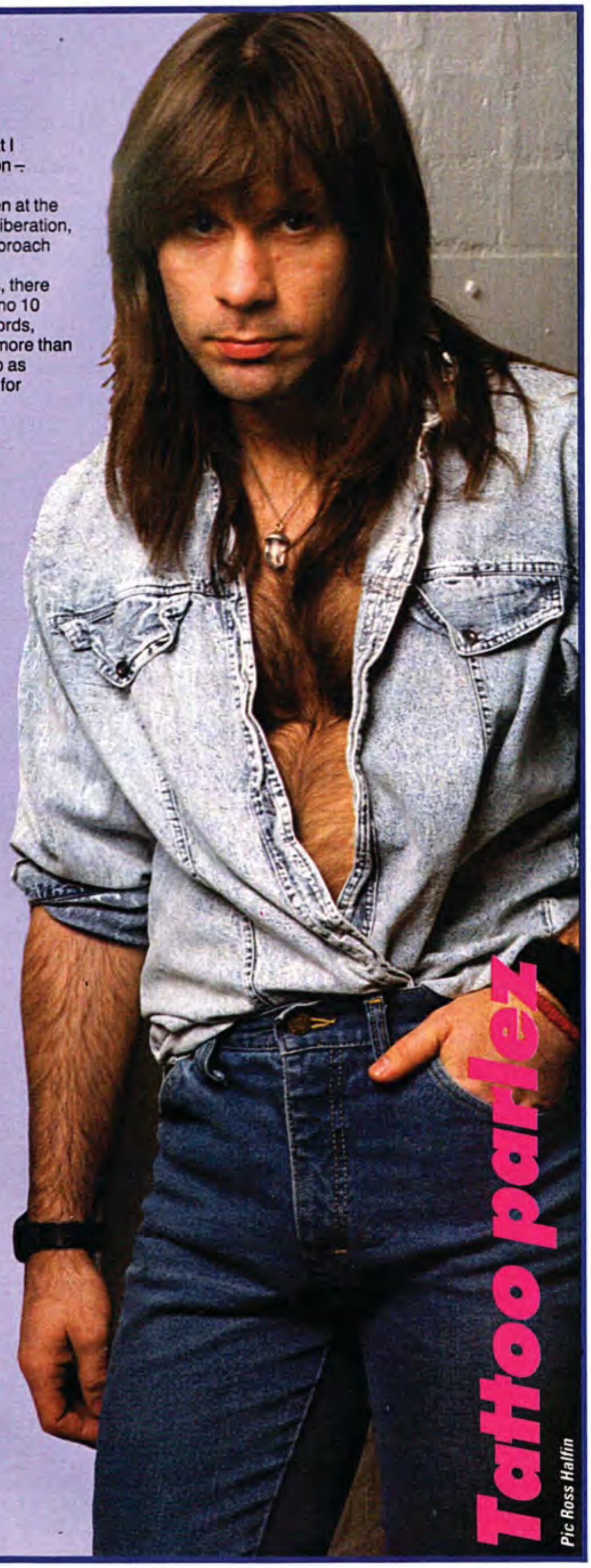
The single 'Tattooed Millionaire' is, as if you didn't know by now, a clever, clever Def Leppard 'Photograph'-era pastiche and none the worse for that. While 'Hell On Wheels' is just that – they drag it down a gear to take the curve of the corner.

'Gypsy Road' – surely the title to spearhead the NWOBHM revival – is mellow, easy and warm. Reason alone to release a solo album: there is simply nowhere else he could have done this.

The one true Dickinson song, (where he wrote the music and the lyrics), is 'No Lies'. It's a jigsaw-piece that, if matched with seven others or so of similar strength, could have made a perfect album. As it is, it stands as a bloody sharp reminder of what he is capable of alone.

Where Bruce goes now is in the lap of the gods, but at least 'Tattooed Millionaire' is enough of an album to let him decide. Surely that's enough for now.

PHIL WILDING



MANITOBA'S WILD KINGDOM
'...And You?'
(MCA MCG 6087)
K K K K K

OH HURT me, hurt me! The '90s are tastin' *soooo sweeeet!* The Quireboys, Casino Steel, Uncle Sam... and now I got the return of the Handsome Dick Manitoba's Wild Kingdom!

Did I say 'Wild Kingdom'? Bah! This is the f**kin' DICTATORS! The mid-to-late '70s Punk/Metal Noo Yawkers with the McDonalds sense o' humour: Manitoba – vocalist, 'secret weapon' and obnoxious, loud mouthed pizza pusher, Adny (yes, 'ADNY'!) Shernoff – bassist and lyricist *su-fuggin'-preeeme* and.... welcome home Ross FUNichello! He's dumped his Manowar furry nappy an' traded in his broadsword for a baseball bat and is back wieldin' his (battle-?) axe for the gang he was born to rumble with! AND HE IS BRAIN-BLISTERIN'!

'...And You?' is a synthesis of all three 'Tator LPs: zany as 'Go Girl Crazy', colossal as 'Manifest Destiny' an' street as 'Bloodbrothers' (these buggers tried everythin'!). With 10 glorious, furiously-paced songs that barely scrape the three minute mark.

Thrashin' the startin' gate with the totally apt 'The Party Starts Now!', Manitoba's sneerin' semi-rap delivery will definitely be compared to the Beastie Boys. But it's all the lunkhead is capable of... an' beside – he was doin' it in '75! An' with the openin' lyrics of *'Stop that whinin' 'cos you had a bad day/If you lost some weight – you might get laid'*, you just know that you're in for a tad more than (forgive me Geoff!) *'Rock 'n' roll is gonna set the night on fire'!*

'Haircut And An Attitude', 'I Want You Tonight', 'The Perfect High' etc, are gonzoid, high-speed, air-punchin' chant-rockers! As subtle and sensitive as Tyson's fist, Wilding's mouth and a Chris Watts review! And Ross IS 'The Boss'! The mind-warpin' 'Fired Up' an' 'Speedball' blast any two-bit Thrash outfit into seventh Hell! And 'Prototype' could well be a band boastin' their own unsung influence. But Handsome Richard? *Naww...* modesty wouldn't permit, but I bet the Ramones wish they'd made this fuggin' album!

WOO-HOO! There goes the neighbourhood, but... WOTTA WAY TO GO!

RAY ZELL

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

FLOTTIES: not one of these five guys has ever been really *famous or brilliant...*

Pic Joe Giron

All at sea...

FLOTSAM & JETSAM
'Flotsam & Jetsam'
(MCA MCG 6084))
KKK

IT'S HARDLY what you'd call optimum circumstances now is it? When most bands lose a bass player, no one gives a flying f**k! But if you happen to lose your bassist to no less a band than Metallica, it's different!

Let's face it, Flotsam & Jetsam have long been known as the band who lost a muso to one of the big boys, and unfair or otherwise, that's more than likely the way it's gonna stay!

Sure, the band are a few albums into their career by now (how many I'm not exactly sure, but that's kinda indicative!). Sure, they've even got an album that is way, way beyond garbage. But at the end of the day, cards on the table time, when this new album by Flotsam & Jetsam is released (May 14), it's not gonna change one solitary thing in the constellation of their rather limited hemisphere.

Why? Because while there are plenty of heavy riffin' moments; plenty of yelpy, squelchy vocal histrionics; plenty of neat time-changes and even the odd decent acoustic intro interlude ('Burned Devices'); there is *nothing* in the F&J armoury that suggests that they have any capacity whatsoever to progress outside the bounds of the musical style which they so wholeheartedly embrace.

If your musical ballbag encompasses Anthrax's 'Among The Living' and, er... Anthrax's 'Among The Living', then you're gonna come up with an album that sounds incredibly like this one. 'No More Fun' even goes for a lyrical stab at Anthrax territory referring to *'pretentious assholes'* and their ilk, whilst the guitars dig into that particularly nasty tight-assed riffery that Messrs Ian and Spitz perform so regularly. Y'know the form. Horses saddled up and ready to ride business!

Yet vocalist Eric AK is no Joey Bellybutton and the songwriting simply ain't up to it! *Shoot!* It's a long way to the top if you wanna rock 'n' roll, ain't it?!

The nice bits? Well I like the sampled news reel voice-over at the start of 'Suffer The Masses' and the opening riff to that song really *does* sound like it was meant to crush whole armies underfoot. In fact the whole song, while not hitting any heights of novelty, really does kick into the grinding Thrash groove that too many of the album's other tracks tend to miss.

'6, Six, VI' takes all the points for its silly title but is a little trite as tirades go. Still, Flotsam & Jetsam do gain enormous kudos for surely being the only Metal band to have ever incorporated the immortal line, *'My hair is receding'* into a song... All friends of Al O'Pecia are advised to go out and buy this record post haste!

For the rest of us, Flotsam & Jetsam are worth a spin, but, I fear, forever destined to toss restlessly on the endless Metal sea, without ever finding a truly safe haven! ***HOWARD JOHNSON***

VARIOUS
'Iron Brew – The Legacy/GWR Compilation Vol. 1'
(Legacy LLM132)
KKK

LABEL COMPILATIONS are notorious stiffies. At best they represent a small label's spirit and identity amongst the corporate colossus. The major labels don't even bother. They're known simply as the 'Now...' series of Top 30 busters and do very nicely, ta.

At worst indie compilations are released to prove to the competition that the company hasn't gone bust!

Approaching any compilation with a healthy degree of scepticism is to be encouraged. 'Iron Brew', however, offers a relatively satisfying cross-section of talent from the label that basically pinched the catalogue from the Bronze label when it sank some years ago, taking with it the best years of Motörhead, Girlschool, Uriah Heep, Robin George *et al.*

Naturally Motörhead are given two bites of the cherry with 'Eat The Rich' and its B-side, 'Cradle To The Grave'. Rough, runaway beasts that you probably own anyway. Elsewhere on the positive side are Girlschool's surprisingly watertight 'Head Over Heels', Thunderhead's 'Behind The Eight Ball' and grunge-hippies, Slug The Nightwatchman, with 'Slap My Face'. Proof that the indies sometimes get it right.

Getting it wrong are Fastway and the limp dick of 'All Shook Up', Hawkwind's dour 'The War I Survived' and Deathwish's 'Demon Preacher'.

Uriah Heep and new signings Winters Reign battle manfully through the middleground of 'Rich Kid' and 'Mayday' respectively.

HM indies have their work cut out. Their compilations are laborious by design. The infamous castigation of one indie runs: "Basically anything released on (the now defunct) Stiff Records is crap!". Not 'Iron Brew', but I still don't see the point. ***CHRIS WATTS***

FORGOTTEN REBELS
'(Untitled)'
(Restless 7 72357-1)
KKK

THESE REBELS dwell in Hamilton, Ontario in Canada – it's a blue collar, beer-drinkin' place. In between swigging that muscle-building stuff, they somehow find time to pen a few perfectly listenable tunes every two years or so.

Been doing so since at least '79 too – in fact '(Untitled)' (which isn't!) is their eighth release. They basically serve up some lively rock with a side-order of punk and it's okay.

Even if they have been forgotten, and even if they hardly amaze, these boys ain't just faces in the crowd. The album closes with a rendition of 'Science Fiction Double Feature' which is (I won't say 'of course') the theme from 'The Rocky Horror Show'.

The standout moment for me, however, is 'I Gotta Axe', which sees chief Rebel Mickey De Sadist threatening horrific family slaughter over a merry, twanging bounce.

Not so amusing is 'Good Times (Never Last)', a typically pseudo-profound rock ballad which attempts to radiate deep meaning with lines like, *'How come forever doesn't mean forever anymore'*.

Thankfully, three Ks don't mean 'shite' by a long shot.

JASON ARNOPP

FRIGHTWIG
'Phone Sexy'
(Boner BR19-4 import)
KKK

THINK GRUNGE. Think the plodding, corrosive tones of Sabbath with a blatant disregard for hitting the exact notes 100 per cent of the time. Think a superfuzz geetar sputter shackled to driving rhythmic surges, a full-bodied approach that barfs up as much sheer sarcasm as it does unstated rage.

Laconic and often clumsy, all-female Frightwig are the perfect drunk band. They show little reverence for their hometown of San Francisco's high regard for Metallitechnicality, and instead manage a quite serious job of being perfectly unserious.

The sentiments channeled through bassist Deanna's jarring – sometimes a bit *too* jarring – vocal screech, mask an unstated angst, a sort of "I AM IRONWOMAN!' sentimentality so often part and parcel of the accident of estrogen.

Frightwig, unlike their LA contemporaries the Pandoras, have had the guts and tenacious character to stick to their guns and not suffer the indignation of the skin trade.

Like their heroes, the all-female Japanese trio Shonen Knife, whose 'Public Baths' they cover here, easily the EP's top inclusion, the dual warheads of cynicism and absurdity are harnessed as brutal, scalding weapons – assurances of

sonic superiority on Frightwig's sexual battlefield.

Parallels to L7 or the markedly uneven Runaways saga seem fair, though risk incarcerating the 'Wig in the ghetto they exist to rail against. The main difference? Their superbasic songsmanship and roughshod composition that'll forever hold them back. 'I Want To Live' is prime, offensive exemplum; too grating, too monotonous, too *nyah-nyah* for its own good.

Y'see, Frightwig will forever be relegated to their own sludge traps. Pass a Bud and praise the Earth Mother. ***MIKE GITTER***

THE MINISTER OF NOISE
'Hell In Heaven'
(Peaceville VILE 18)
K K K

ARE YOU ready for rastapunkhousemetal? I bloody well hope so, cos here it is!

A bit of a departure for Peaceville, this, as there's not a single death-rattling vocal or tortured Sabbath riff on it. Nonetheless, it's still a rattling good album, and well up to the label's usual standards.

Sir Freddie Viadukt, the minister hisself, has been a mix-doctor for several big indie acts, and a few majors (that geezer who left the Christians, for example), as well as making forays into Hardcore with the Electro Hippies. And that particular group's dry, truncated style is as good a place as any to start, reference-wise.

What you get on this album are seven slices of steaming Dance Metal with an *avant garde* edge. There's a constant drumbeat courtesy of Sir Freddie's house-trained drum computer and throbbing punky basslines.

Over this are laid samples, keyboard tinkles, and – most importantly – tortured and squealing fuzz guitars that lay heavy powerchords and angular riffs over the beat. Add to that the occasional vocal of the tortured Hardcore vomit variety, and you get one hell of a weird album!

Want another easy reference? Then put Tackhead on one stage, Motörhead on another, and stand half-way between them!

So why only three Ks? Well, much as I like this record, there are a distinct lack of hooks in it, be they vocal or instrumental. After a while, it all blends into one amorphous dance nightmare – no bad thing in itself, but apt to put you off playing it again too soon.

For all that, though, a worthwhile record. The next instalment should see some interesting developments. ***ANDY BOOT***

VARIOUS
'This Is The ALF'
(Mortarhate MORT 90)
K K K K

'ALF' STANDS for the Animal Liberation Front so it seems a little ironic that as I write, with the TV flickering silent images at me, Bugs Bunny is outwitting a dumb construction worker and battering him into submission. But as liberty fades into existence, so Bugs Bunny fades into an advert telling me I won't survive a whole day without the aid of a clown and his burgers...

Being an anarcho-punk compilation, a few of the tracks suffer from tinny production and some sound a tad dated. Nevertheless this takes nothing from the admirably expressed sentiment. And aside from the graphic depiction of vivisection on this album sleeve, it's still a somewhat saddening compilation in that many of the bands no longer exist.

Still going – although apparently confined to just one heavily policed annual bash – are Conflict, who provide three tracks, where Pako again proves that he's one of the best drummers in rock.

But best of the eight band bunch (yes, I am totally biased, having a tattoo of the band's logo) are the sadly demised Icons Of Filth, with two songs from the magnificent (isn't it about due for re-release?) 'Onward Christian Soldiers' album and one from the 'Brain Death' EP.

For a change it's the Poison Girls who let the side down, with what starts off as a decent song about animal abuse sliding into feminist ranting almost as sexist as the Macc Lads.

I somehow doubt this aggressive little product will convert any carnivores, but it might incite someone to break Ronald McDonald's nose, and most of the music is excellent. ***MÖRAT***

TORANAGA
'God's Gift'
(Chrysalis W771)
K K K

TORANAGA ARE the true God's Of Metal... maybe.

They have a sound built to break beams (chuckle), swords in their hands, shields at their chests. They really have recorded a song called 'Hammer To The Skull'. Unfortunately, lyrics aside, 'HTTS' is really rather good.

For the uninitiated – and I have this information on very reliable authority – Toranaga were once a sloppy bunch of Glam rockers.

Two Black Sabbath albums, a Metallica EP and a Summer recess at the Ronnie James Dio School Of Lyric Writing later, and they've been able to come up with lyrics like this:

'To punish mankind once again, Death to him/The cycle of the cross will return, hail the king' ('The Shrine').

It sounds roughly as heartfelt as Richard Burton in the religious toss epic 'The Robe'.

The track's backbone is a fluster of dark speed and extraordinary feeling... but unfortunately, Mark Duffy's straight-faced delivery gets me, oh, all of a giggle.

'Food Of The Gods', is nothing more than mirthful – *'Prolific breed so easily outnumbered'*. EH?!? Again, musically, it works, combining a handful of galloping rhythms and a pristine vocal strength that could shake the aisles at Hammersmith Odeon.

'Disciples' though, is unforgivably neither here nor there. Black Sabbath's 'Vol 4' took care of most of that and Ozzy didn't scream half as much.

The instrumental, 'Last Breath Of Life' is guitarist Andy Mitchell's evocative and select overload of melody.

...The Boy Mitchell, he done good.

'Black Is The Mask' backs its way out sounding remarkably like an outtake from an early Rush album. I mean, like, *seriously*! Very fine it is too.

Toranaga are on a promise of glory. I just wish they wouldn't take it all so seriously.

It'll be fighting helmets next... ***PHIL WILDING***

PSYCHOPLASMA
'Radio Flies'
(Schemer 8903)
K K K

ANYONE FOR a product with 'This record is good, honest!' inscribed on the back sleeve?

Don't mind if I do Guv'nor, because these Finns have got something. For a start, there's the Count Drac-style goth vox from Otra which lend a peculiar and certainly inaccessible air.

Then we've got the similarly nonconformist guitar and bass, which mush together like a coupla sleazy jellyfish for a Ramones/ early VoiVod kind of effect.

Straight off, the best tune's manifestly 'One Flew Over The Cuckoo's Nest' which could've opened that Nicholson film if not closed it. A driving rock beast highlighted by some great, repeated lead runs.

The title-track features a weird, hazy chorus, while 'Psycho Bell' has been aptly entitled – listen to that refrain on loop-tape and I guarantee you'll experience a psychotic ringing yourself.

Finland has a few half-decent bands and I'd be prepared to casually recommend Psychoplasma in much the same way as Airdash. Although 'Radio Flies' will probably turn out to be a mere seedling in the band's history, it is both original and good.

Honest! ***JASON ARNOPP***

This week's twee gift

TORANAGA: the music can do the talking, but the lyrics get entangue-tied

Pic Dave Willis

PHYSICAL JAH-FFITI

You thought it was all a wind-up, didn't you? An elaborate April Fool's Day gag! But no: Robert Plant faves DREAD ZEPPELIN are alive, well and taking Texas by storm. MARIBETH BRUNO puts on blue suede shoes, gets dreadlocked and has a whole lotta fun

YOU SAY Bob Marley's cancer took him home to Haile Selassie before your dreadlocks got properly matted? The last time Led Zeppelin performed anywhere near your town you couldn't go because you were being toilet-trained? You had to miss Elvis' mid-'70s extravaganzas because your allowance wouldn't buy a ticket to Las Vegas? Well, redemption is here...

Now, for the price of a single ticket, you can experience the magical fusion that is Dread Zeppelin. Led by Tortelvis, son of The King, this six-piece is more than a ongoing pony. Believe it or not, the combination actually works.

The open courtyard of this central Texas nightclub is filled (sadly not to capacity) with the curious, but all doubts and idle chatter are pushed aside when a high-decibel Peter Tosh song, complete with earsplitting cries of "YEAH MON!" is pumped through the speaker stacks. The colourfully garbed band leap onto the six-feet-high stage, and all rise to greet the entrance of Tortelvis, voluminous in unrecognisable *('It's been a long time since I was in Austin, baby/The last time I was here I was wearing a different costume, baby')* and the excitement reaches immense proportions – then Tortelvis motions for dreadlocked bongo player Ed Zeppelin to stop, he orders Charlie Hodge to kick drummer Fresh Cheese off the riser, and steps in himself for a colossal rendition of the 'Moby Dick' solo.

The amplitudinous frontman brings the level down a bit and intones: "I have to tell you all a story – it's been 10 years or maybe more since I first set eyes on you. The best years of my life gone by, here I am alone and blue... but I just keep a-rollin' long with the grace of a Whopper from Burger King."

WE'VE STILL got our handkerchiefs out when the flexible and copious entertainer shrieks the intro to 'Immigrant Song' – *'AA-AA-AAAAAA-AH!'* – with the strength and resonance of a troop of Brazilian tree monkeys. Then at the song's thunderous finalé, Tortelvis introduces every member of his band, the roadies and the guy who sells T-shirts in the back, then roars, *'I DID IT MYYYYY WAAAAAYYYYY!'* and lumbers offstage.

The undeserving audience, much too quiet, is graciously accorded an encore, thanks to the efforts of the converted and one fool who keeps shouting, "Stairway! STAIRRRWAYYYY!" (OK, it was me).

First a bouncy cover of 'CC Rider' – a song lovingly performed by Elvis himself in the land of glitz and casinos – then a King-size rendering of 'Stairway To Heaven', with a Jamaican beat and vocal trade-off between Ed Zeppelin's reggae and Tortelvis' soothing tones, pierced with titanic sustain on the high notes.

"Does anybody remember laughter?" he burbles, casting his liquid gaze on us all. Dread Zeppelin remember it, and a lot of other good stuff too. I will savour this moment always.

sequin trimming. Stagelights wink off his magnificent jewelled belt as he leads his talented musicians through a reggae version of Zep's 'Misty Mountain Hop'. "B-b-b-b-b-b-baybee!" Toretlvis stutters, his shining pompadour set firmly in place.

TORTELVIS' MANSERVANT Charlie Hodge wipes the great man's brow, and the vocalist selects a stance to begin a slow, honey-laced treatment of 'Black Dog' that's likely to make the angels weep. Bass player Put-Mon high kicks in green, tassled panties as a Rastafarian rap segues into more upbeat lyrics: *'You ain't nothin' but a black dog, cryin' all the time...'*

"Thankyouverymuch, it'sgoodtobebackinHawaii," Tortelvis rumbles, and proceeds to astonish us with his impressive vocal range on 'Whole Lotta Love'. During the instrumental break, we see how the pressures of fame and touring can surface in even as mountainous a presence as The King's son, as Charlie Hodge fights a losing battle to hand Tortelvis a towel.

'HEARTBREAKER' IS one of the most impressive songs in the show – the band play the Led Zep version note for note (albeit with a Jamaican flavour)... but Tortelvis, with perfect phrasing, sings the lyrics to 'Heartbreak Hotel'.

And the list goes on, with the band often inserting two or three tunes in the middle of a surrounding song – it's a collage of Vegas, the West Indies and Bron-y-Aur.

A *waaaay* slow version of 'Rock And Roll' is tremendous, but almost

TORTELVIS: "Uh-oh... that darn black hound dog has shat on ma stage agin!"

GUITARISTS Carl Jah and Jah Paul Jones get on down to the Misty Mountain Hop

Pix Mark Leialoha

DEATHVINE

Thrash Metal news and demo reviews by our Doyen Of Death, Don Kaye

TIME TO venture into the land of all things deathly once again.

And what better way to begin than with news on the princes of Death Metal, **Death** (natch!).

In a surprise move, recent guitar recruit **James Murphy** is out of the group after a liaison that lasted less than a year. James appeared on the **'Spiritual Healing'** LP and has been touring with the group, but now he's been replaced in favour of **Paul Mafvidal**, from the Florida band **Cynic**.

There's no word on why Murphy was booted out, although it's well-known that Death mainman **Chuck Schuldiner** has something of a reputation for not getting along with his fellow guitar players. Meanwhile, ol' James may have found a new home with **Obituary**, but that's not been confirmed.

ANOTHER BAND bites the dust. Roadrunner recording act **Toxik** have called it a day, and it seems that leader and guitarist **Josh Christian** was unhappy with the progress the band was making in terms of recognition and success. Musical considerations were apparently also a factor.

None of the band members have announced any future plans, although drummer **Tad Leger** is doing some session work at the moment. And contrary to any rumours you might hear, Josh Christian has not asked to join a major Metal band as a replacement for their lead guitarist. No further words on this.

THE NEW singer in **Destruction** is named **Andre**, but advance word on the band's upcoming new album suggests that they may well have been better off with original frontman **Schmier**!

I won't say a word until I hear it for myself, which should be VERY soon, but I have latched ears on to a snippet or two and it didn't sound promising vocally, although the music was solidly in the vein of Destruction's technically excellent Thrash.

■ MORE CHANGES afoot. In the wake of the departure of singer *Mat Maurer, Mortal Sin's* hard luck continues with their dropping by Phonogram Records. No word yet on a replacement for Mat, and it's too early to tell whether another label will pick up the 'Sinners, Australia's premier Thrash outfit.

YET ANOTHER group – cough – venturing into unknown musical territory is one-man wonder **Bathory** whose new album **'Hammerheart'** is apparently a major shift in direction.

I've heard snatches of this one too, and all I can say is that it certainly does not sound like the do-it-yourself Death metal massacre we've come to love on four previous LPs. By the way, the new album launches Bathory/ **Quorthon**'s new deal with Noise Records.

FINALLY, SOME news on German Thrashers **Holy Moses**, who recently finished up a tour of East Germany and are now preparing to record their next LP, **'World Chaos'**.

The group, still fronted by aggressive female singer **Sabina**, recently cut a three-song demo which was heavier and far more Thrashing than the material I've heard in the past. The songs on the demo are fairly brutal, if somewhat generic, with very raw vocals, and there's nothing here that's not familiar ground to Thrash fans.

The album, due to be produced by **Harris Johns**, is due out in July on an as-yet-undisclosed label.

LET'S CHECK out some more tapes!

Best of the lot this week is Cleveland's **False Hope**, who've been kicking this demo around for a few months but only recently got it into my hands.

Now there's not too much happening in the genre of Crossover lately, but this might be a bright spot. The songs are short and snappy, with catchy, heavy riffs and aggressive but very listenable vocals. Simply, these guys remind me of vintage **COC** and **Excel**, the peak of Crossover.

One cut, **'Solution Of Mortals'**, even take a weird side trip into reggae and somehow ends up sounding like **Budgie**!

All in all, a very strong tape. Write to: False Hope c/o **Dave Evey, 3272 Euclid Hts. Blvd, Cleveland Heights, Ohio 44118.**

MORE GOOD stuff from the States this week, and it hails from the Seattle area. The band's called **Panic**, and they're not to be confused with the excellent Irish band of the same name.

Panic roar out of the gate with an aggressive, lively feel on the first two cuts, kind of reminiscent of **Testament** without the Bay Area crunch – although Panic deliver the riffs very nicely, thank you. Best cut here is **'911'** which hurtles along with a massive, thundering riff and trained-to-kill vocals.

The last two songs on the tape muck things up however. Their cover of **Kiss' 'I Stole Your Love'** sticks out oddly against the

previous semi-Thrash, and **'Exhibition'** goes limp with a weak, plodding riff.

The group should stick with the heavier, upbeat stuff, and then we could be talkin'. Write to: Panic, **PO Box 473, Kent, Washington 98032 USA.**

MAELSTROM are from my neck of the woods, New York, and the first thing I can tell you is that the vocalist sounds like he's influenced by **Billy Joel** – after being dead for five years!

The vocals are so inaccessible that it makes a real problem for the music, which is so complex that it kinda time-changes itself out of existence. The band need to take stock of their songs – there's some good ideas here, but they're not really jelling.

Write to: Maelstrom, **357 Richard St, West Hempstead, NY 11552 USA.**

LET'S MOVE on to some new British material, this time from **Celestial Demise**, who hail from the West Yorkshire area.

I get the impression that this group are trying hard to formulate their own sound with lots of double-bass, unusual, syncopated rhythms, good guitar work and acceptably roaring vocals.

Problem is, the first two cuts meander about and sound awfully similar, while **'Out From The Void'** is intense semi-Death Metal and the title cut, **'Pseudo Reality'**, is slower and catchier.

Write to Celestial Demise c/o **Michael Howe, 9 Montagu Place, Oakwood, Leeds, West Yorkshire, LS8 2RQ.**

STRONGER STUFF up next from **Sacrament**, a UK band whose songs could use some stripping down and tightening up (there's no need for 11-minute numbers all the time, lads!) but who seem to have a lot of elements in place.

They're obviously **Metallica**-influenced all the way, but solid musicianship, clear yet rugged vocals and a keen melodic overtone – hard to find in Thrash – help 'em through. Send £2.50 (UK) or £3.00 (world) to: Sacrament c/o **A Dickinson, 25 Church St, Royston, Barnsley, South Yorks.**

NOT EVERYTHING in England is coming up aces when it comes to Thrash, I'm sorry to report, one of the latest cases being our old pals and Italian imports **Lord Crucifier**.

Their new demo **'Who Do You Trust'** proclaims the band's 'new style', which shockingly is just one-note riffs played at 1,000 miles an hour. Ultra-fast doesn't cut it any more guys!

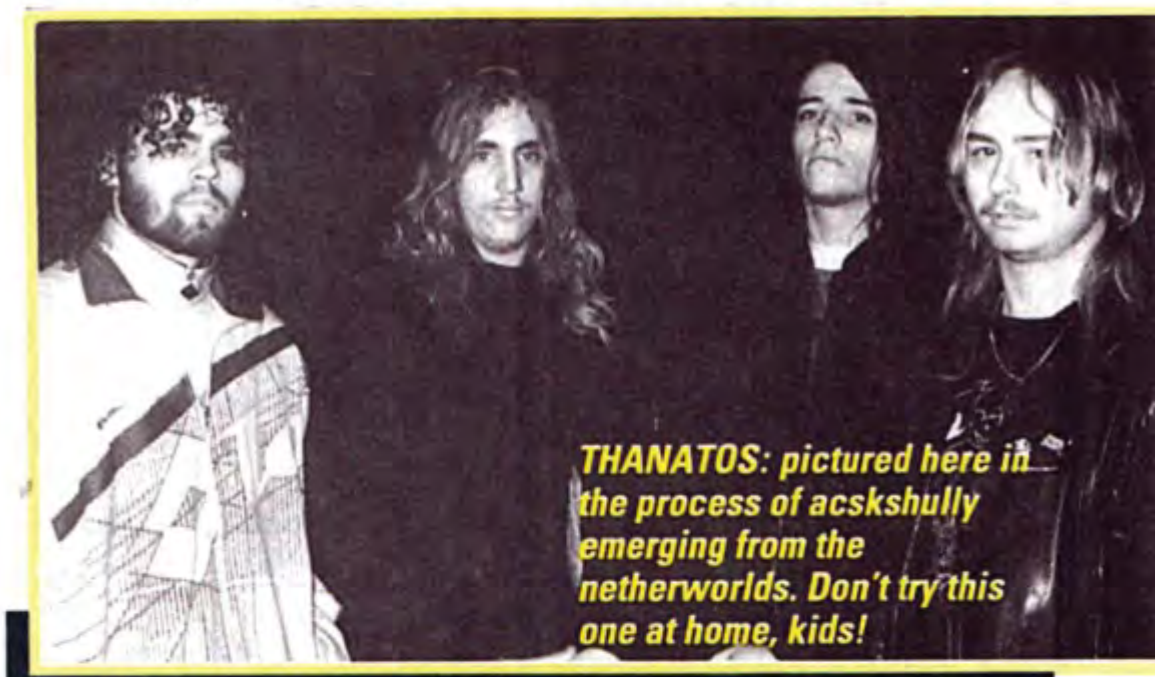
There is a certain amount of intensity, as well as a good instrumental and the odd interesting passage, but LC pretty much disappear up their own asses. For info: Lord Crucifer, **41 Kingston Close, Halifax HX1 3YL West Yorkshire, UK.**

LAST TO mention this week is **Premonition**, a Texas band who are fast and technical, with lots of hyper riffs, roller-coaster tempo changes and vocals in the **Geoff Tate** mode.

The super fast player is tight, but the speed may alienate some, while the high-range vocals may turn off the Death Metal fans.

Send $5 to: Premonition, **424 West Park Row, No 272C, Arlington, Texas 76010 USA.**

AND REMEMBER to send tapes/vinyl/letters/photos to: **Deathvine, PO Box 10, Staten Island, NY 10309 USA.**

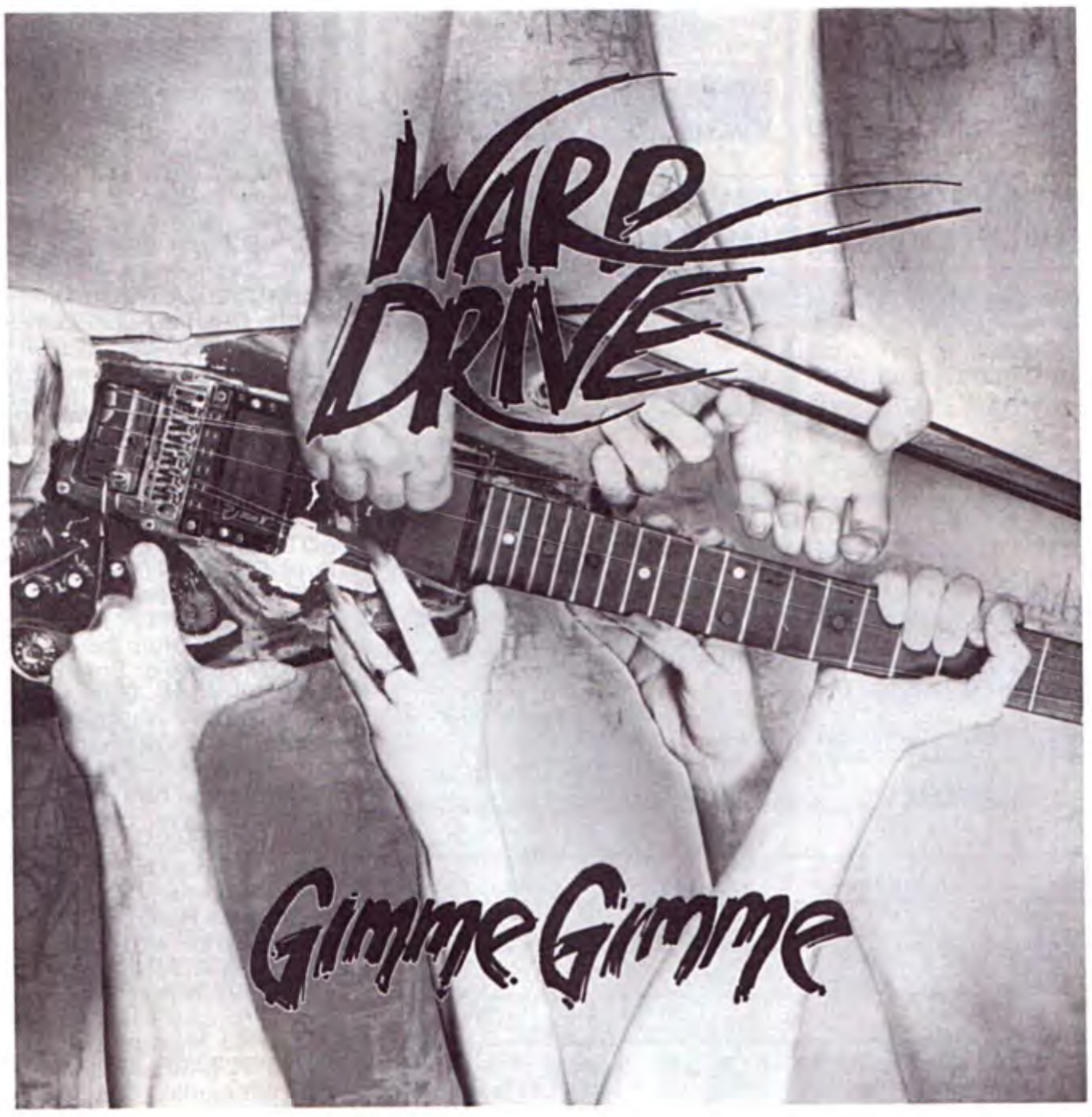


THANATOS: pictured here in the process of acskshully emerging from the netherworlds. Don't try this one at home, kids!

■ GOT AN album here to look at as we wind things down, and it's from *Thanatos*, a Dutch band who've been around for years, made several demos, but have just gotten around to making their first LP, called *'Emerging From The Netherworlds'*.

Like their demos, the album covers much of the same ground as *Death*, viz. technical, riff-laden Death Metal with more emphasis on control and complexity than speed, although there's lots of that! It's not noise, but it's not terribly catchy or original either but we'll be generous and let Thanatos off with a KKK rating.

Death freaks will love it, so write for Thanatos info at: *Catastrophia Management, PO Box 5650, 3008 AR Rotterdam, Holland.*



WARP DRIVE

"Astonishingly stunning . . . debut L.P. of the year" — KELV HELLRAZER (METAL FORCES — 100/100)

"WARPDRIVE are a fantastic four piece . . . who may well have produced THE melodic rock album of the year" — DAVE REYNOLDS (KERRANG — KKKKK)

"WARPDRIVE are the best melodic rockers I've heard in a long while — SYLVIE SIMMONS (RAW — XXXX)

Gimme Gimme

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KLASSIFIEDS

PERSONAL

MALE 24 wants rampant rockin **WENCH** of medium height for **SLEAZY** action, looks unimportant, photo appreciated, Co. Durham, T&Wear, Yorkshire, anywhere. Box No K2185

LONG HAIRED MALE GUITARIST (24) quiet-ish and into most HM/HR seeks similar female any age for discos, pubs etc, possible lasting relationship. Edinburgh area. Box No K2203

MALE 19 into Metallica, Prong, Danzig, Testament, Primus etc. Seeks similar minded, good-looking hippyish female for gigs, friendship & fun. Liverpool area. Box No K2202

MALE 20, tall, slim, shy, long-haired student seeks shy, attractive, slim, non-smoking female. Nottingham area. Photo please. Box No K2201

MAD FEMALE 23 into punk metal/thrash. Moving to California, July. Seeks eccentric contacts for fun and friendship. Photo appreciated. Box No K2197

MALE 27 seeks female for friendship and nights out, into most rock and heavy metal. Sandwell, West Midlands. Box No K2206

MALE 35 would like to hear from females interested in real rock music. East Sussex or anywhere in South East England. ALA. Box No K2205

MALE 17 into most HM/HR seeks female 15+ in Dorset area for communication or **MORE**. Photo means quicker response. Dorset area. Box No K2204

FEMALE 24 into rock and metal seeks new male/female friends for pubs, concerts, gigs. Reading and surrounding area. Box No K2208

VERY BORED FEMALE 23 lookin' for long haired leather wearin' sexy guys, Cardiff area. Photos pleeze. ALA. Box No K2209

LYNN please try harder to reach your old friend **DAVID**

ELP FAN seeks correspondence from others. Box No K2199

FAST CHICK with fast car, 6ft blonde, tough image into GNR, Crüe. Seeks raunchy guys/girls as co-riders for cruising gigs, wild times. Close relationship possible. London area only. Box No K2213

FEMALE 19 seeks friends in Co Durham/North East area. Box No K2212

DESPERATELY SEEKING TERRY URGENTLY. Last seen April 7, Bury Corn Exchange Rock Show. Around 5'7", Long hair, fringe, unshaven appearance. Please phone 028475 5070

NO PARTNER. Confidential intros all ages/areas. Write: Orion, P4, Waltham, Grimsby

MALE GUITAR FREAK, 27, unexpectedly back on the market, seeks that special lady for fun, romance, love. Midlands area. Box No K2210

MALE 22 with spare **METALLICA TICKET** NEC seeks attractive intelligent female Midlands area. Photos please. Box No K2214

CALLING BLACKPOOL male 23 just hit town needs F/M's for pubs and laffs, Jon Perring, 97 Squires Gate Lane

MAGNUM NEC 31st May. Spare ticket, transport provided. Male 22 seeks female for gig. Tel Nottm (0602) 233592

LIZ from Hull, remember Rock City? Write to Nick, Box No K2211

RESCUE ME! N.W. London female (20) seeks friendship and laughs before insanity sets in! Potential lifesavers send lengthy letters please. Box No K2200

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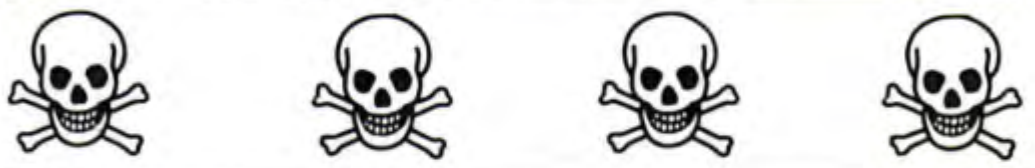

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LONDON Old Queens Head, Stockwell (01-737 4904) **Gypsie Fiddler/Dahoud**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Wat Tyler/Chase Suicidal/Supermarket Trollies/Wogan's Wig/Rabid Cat Flaps/Perjury**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Dragons**
OXFORD Jericho Tavern (0865 54502) **Marshall Law/Jezebelle**
SHEFFIELD University (0742 724076) **Kill City Dragons**
SWINDON Monkey (0793 542161) **Sweet FA/Native Sons**
WOMBWELL Main Working Mens Club (0226 752952) **Seventh Son**

THURSDAY 3

BRISTOL Bierkeller (0272 268514) **Mad Cow Disease**
BUCKLEY Tivoli (0244 550782) **Engine**
COLME High Society **Roadhouse**
DONCASTER Jug **Last Of The Teenage Idols**
DUDLEY JB's (0384 53597) **Marshall Law/Jezebelle**
DUNOON EM Club **Tredegar**
EDINBURGH Heriot-Watt (031-229 3574) **Realm Of The Shopping Trolley/When Rachel Cracked/Claytourist**
FELIXSTOWE Grand Hotel **Rich Rags**
GOOLE Royal Hotel **Dirty Valentine**
HASTINGS Crypt **Enid**
LEIGH ON SEA Grand Hotel **Hamsters**
LONDON Attic, Clapham **I Like Danny's Hair**
LONDON Boston Roadhouse, Tufnell Park (01-272 6971) **Gaye Bykers On Acid**
LONDON Cricketers, Oval (01-735 3059) **Droftes**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Street Urchin/Radio City**
LONDON Mean Fiddler, Harlesden (01-961 5490) **Rat Bat Blue**
LONDON New Pegasus, Newington Green (01-226 5930) **Two Tribes/Lick That**
LONDON Old Queens Head, Stockwell (01-737 4904) **Extreme Noise Terror**
LONDON Red Lion, Brentford (01-560 6181) **Climax**
LONDON Stick Of Rock, Bethnal Green (01-739 6068) **Serious Business**
LONDON Swan, Fulham (01-385 1840) **Ruthless Blues**
MANCHESTER UMIST (061-220 3271) **A Geoff Mann Band**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Blues Bunch Ltd**
NEWCASTLE UPON TYNE Riverside (091-261 4386)**Death/ Re-animator**
NOTTINGHAM Rocket (0602 789586) **Stoned Cold Sober**
PORTSMOUTH Salutation (0705 820015) **Quikken**
RHYL Savoy Bistro (0745 330470) **Fat Larry**
ROCHDALE Gullivers **Tai Shan**
ST ALBANS Horn Of Plenty (0727 53143) **Full Moon**
STOCKPORT Monroe's **Smashed**
STOKE ON TRENT Wheatsheaf (0782 415334) **Gunfire Dance**
YORK Arts Centre (0904 627129) **Noussommes**

FRIDAY 4

ABERDEEN Capitol (0224 583141) **Jethro Tull**
AYR Pavilion (0292 265489) **Tredegar**
BEDFORD Angel (0234 40251) **Rebel Rebel**
BIRMINGHAM NEC (021-780 4133) **Heart/Thunder**
BLACKBURN Savoy **Noussommes**
BRIDGEND York Tavern (0656 653558) **Legion**
BRIGHTON Old Vic **Scarlet Tears**
CARDIFF Bogiez (0222 226168) **Nightstalker**
CLEETHORPES Jezebels (0472 812748) **Rich Rags**
COALVILLE Railway Hotel (0530 35477) **Hero**
IPSWICH Hanger (0473 211270) **A Ship Of Fools/Bush Kangaroos/Lipstick Rayguns**
KINGS LYNN LA **Chrome Molly**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LANCASTER Royal Grammer School **Behind The Fridge/Pigeon/Imaginary Crimes (Leukaemia Research Benefit)**
LEEDS Duchess Of York (0532 453929) **Johnny Thunders**
LEAMINGTON SPA Royal Spa **Children**
LICHFIELD Arts Centre (0543 415388) **Marshall Law/Jezebelle**
LIVERPOOL Sloanes (051-708 5016) **Engine**
LONDON Cartoon, Croydon (01-688 4500) **Hamsters**
LONDON Cathouse, Brixton (01-737 4904) **AXS**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Dance The Diffrence/Clingonz/Duncan's Drunks**
LONDON Marquee (01-437 6603) **Children/Midnight Blue**
LONDON New Pegasus, Newington Green (01-226 5930) **Mary Kelly Band**
LONDON Opera On The Green, Shepherds Bush (01-749 5928) **Kill City Dragons**
LONDON Plough, Kenton (01-907 2498) **Groundhogs**
LONDON Royal Standard, Walthamstow (01-527 1966) **World Exit/Charlie Mouse**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Webcore/Phoney American Accents/Dean Carter**
MILTON KEYNES Woughton Centre (0908 660392) **Xentrix/Beyond**
NOTTINGHAM Narrow Boat **Something Wild**
OSWESTRY Crown **Legend/Nightmares In Wax**
PLYMOUTH Academy (0752 665445) **Larrikin**
PLYMOUTH Warehouse (0752 224200) **Enid**
PORTSMOUTH Landmark **If Six Was Nine**
PORTSMOUTH Pier Ballroom **Wilko Johnson/County Line**
PRESTON Ribdale Club **Union**
READING After Dark (0734 576847) **Gaye Bykers On Acid**
SALISBURY Arts Centre (0722 21744) **Mad Cow Disease**
SAWTRY Village College **Incipient**
SHOREHAM Duke Of Wellington **Liar**
SOUTHAMPTON Canute **Warning**
SWINDON Link Centre **Band Of Gypsies**
WORKINGTON Carnegie **Last Of The Teenage Idols**
WREXHAM Memorial Club **Death/Re-animator**

SATURDAY 5

ABERDEEN Moorings **Tredegar**
AYLESHAM Unicorn **Cactus Jack**
BARNSTAPLE Queens Hall **DRN**
BEDFORD Angel (0234 40251) **Jaacl**
BIRMINGHAM NEC (021-780 4133) **Heart/Thunder**
BRADFORD Queens Hall (0274 392712) **Death/Re-animator**
CAMBRIDGE Haymakers **March To The Grave**
CARDIFF Bogiez (0222 226168) **Happenin'**
DONCASTER Jug **Johnny Thunders**
DUDLEY JB's (0384 53597) **Enid**
DUNDEE Caird Hall **Jethro Tull**
EDINBURGH Madison **Whole Earth**
EGHAM Compasses **Ruthless Blues**
GUILDFORD Surry University **Hamsters**
HULL Adelphi (0482 48216) **Last Of The Teenage Idols/Nowhere City**
ISLE OF WIGHT Calvert's, Newport **Pagan Heart**
KIDDERMINSTER Town Hall **True Grit/Patriot/Radio Moscow**
LEICESTER University (0533 555166) **Marshall Law/Jezebelle**
LICHFIELD Arts Centre (0543 415388) **Something Wild**
LONDON Boston Roadhouse, Tufnell Park (01-272 6971) **Noussommes**
LONDON Cathouse, Brixton (01-737 4904) **Dirty Tryx/The Warning**
LONDON Gun Tavern, Croydon **I Like Danny's Hair**
LONDON Marquee (01-437 6603) **A Geoff Mann Band/Ark/Treasure Park**
LONDON New Pegasus, Newington Green (01-226 5930) **Friends Of Harry/Gathering**
LONDON Old Queens Head, Stockwell (01-737 4904) **Cougar**
LONDON Roebuck, Lewisham **Rebel Rebel**
LONDON Royal Standard, Walthamstow (01-527 1966) **Paddy Goes To Holyhead**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **John Cooper Clarke/Crazy Lesbians From Hell/Trash Can Souls/Nad**
MARGATE Saracens Head **Full Moon**
STOKE ON TRENT Wheatsheaf (0782 415334) **Pleasure Victims**
SUDBURY Great Cornard Community Centre **Blue Blud/Felony/ Shoot Shoot**
SUTTON IN ASHFIELD Golden Diamond **Shock Split**
SWINDON RAFA **Rubble**

SUNDAY 6

BEDFORD Angel (0234 40251) **Hamsters**
BIRMINGHAM Breedon Bar **Zero Option**
BIRMINGHAM Edwards (021-643 5835) **Thee Hypnotics/Dream Grinder/Magnolian Seeds**
CORBY Earlstree Club (0536 67672) **Last Of The Teenage Idols/Gunfire Dance**
DUDLEY JB's (0384 53597) **Chickenshack**
EDINBURGH Venue (031-557 3073) **Death/Re-animator**
GLASGOW University (041-339 8697) **Warning**
GUILDFORD Surry University **Noussommes**
LIVERPOOL Vivaldi's **Chapel Of Rest/Apperition/Corruption/Solstice**
LLANHAREN RFC (0443 222209) **Roma**
LONDON New Pegasus, Newington Green (01-226 5930) **Albert Lee**
LONDON Old Queens Head, Stockwell (01-737 4904) **Mother Machine**
LONDON Rock Garden, Covent Garden (01-240 3961) **Inside Edge**
MANCHESTER Boardwalk (061-228 3555) **Labido Boyz/Jailcell Recipes/Drive/Minister Of Noise**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Feelers**
OXFORD Dolly (0865 244761) **No Surrender**
PEEBLES Cross Keys **Tredegar**
SHEFFIELD Take Two (0742 444408) **Creamin' Jesus**
SOUTHAMPTON Canute **If Six Was Nine**
SUNDERLAND Empire **Jethro Tull**
SWINDON Bell **Sweet FA**
WAKEFIELD Players **Johnny Thunders**

■ ***NOW THERE** are a few cruel souls out there who might suggest that* **Ann Wilson** *of* **Heart** *could stand to lose a few pounds – and we don't mean her share of the door money (Hargh! Hargh! Hargh!).*

Cruel and heartless comments aside, **Heart** *play* **Birmingham NEC** *Friday and Saturday. Supporting are up and coming youngsters* **Thunder.**

■ ***HOW DOES** he do it? How does* **Ian Anderson** *of* **Jethro Tull** *stand on one leg and play the flute all at the same time? And, more to the point,* **why** *does he do it?*

While the debate rages on, **Tull** *play* **Aberdeen Capitol** *(Friday),* **Dundee Caird Hall** *(Saturday),* **Sunderland Empire** *(Sunday) and* **Livingston Forum** **(Tuesday).**

MONDAY 7

BEDFORD Angel (0234 40251) **Metal Jester**
BIRMINGHAM Edwards (021-643 5835) **Shotgun Wedding/Krugen**
BIRMINGHAM Hare And Hounds **Something Wild**
BOURNEMOUTH Academy (0202 304535) **Larrikin**
CARDIFF Bogiez (0222 226168) **Rhode Island Red/Tapanzee/All Messed Up**
CHEAPSTOWE Caldicote Castle **County Line**
CHELTENHAM Night Owl (0242 516645) **Bardiche/Kick**
DERBY Lord Nelson **Murder Of Crows**
DONCASTER Jug **Marshall Law/Jezebelle**
GRANTHAM Images **Johnny Thunders**
HULL Sherlock Holmes **Brooklyn Dogs**
LINCOLN Vienna's (0522 20598) **Sister Midnight**
LONDON Marquee (01-437 6603) **Venom/Treason**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **RDF/Harrold Juana/Tottenham AKA47/USMF/¾/Back To The Planets/Swamp Cabbage/Furrey Furrey Delta/Moksha/Kill The Boss/Wart Farmers/Scalpt/Wild Mutation**
MANCHESTER Fagin's **Xentrix/Beyond**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Heymaker**
SOUTHEND Maritime Bar, Westcliff Cliffs Pavilion (0702 613066) **Grip**
WHITTLESEY Black Bull **Crossland**

TUESDAY 8

BEDFORD Angel (0234 40251) **Warning**
BIRMINGHAM Barrel Organ (021-622 1353) **Firestorm/Nemesis**
BIRMINGHAM Edwards (021-643 5835) **Voodoo Child/Scarlet Tears**
EDINBURGH Playhouse (031-557 2590) **Heart/Thunder**
HARROGATE Legends (0423 504161) **Noussommes**
LIVINGSTON Forum **Jethro Tull**
LONDON Carnarvon Castle, Camden (01-485 7858) **Out Of The Blue**
LONDON East London Rugby Club, West Ham (0277 200660) **Wrathchild**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Angel Beat City/Cuban Heels/Scarlette**
LONDONDERRY Guildhall **Death/Re-animator**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Xentrix/Beyond**
NORTHAMPTON King Billy **Cactus Jack**
NOTTINGHAM Rocket (0602 789586) **Cardboard Cut Outs/In The Flesh**
REDDITCH Palace Theatre **Springheel Jack**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

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On stage 7.45pm

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Tues	May 8th	East London Rugby Club	West Ham, London

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BRADFORD QUEENS HALL
Morely Street, Bradford
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THURSDAY 7th JUNE
BRISTOL BIERKELLER
All Saints Street, Bristol
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HAMMERSMITH ODEON
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		Mon 28th	BARNSLEY * Toby Jug
Thurs 10th	NOTTINGHAM * Fagin's		
Fri 11th	SWANSEA * Singletons		**JUNE**
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	11th	SHEFFIELD, Take 2#
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	15th	DERBY, Assembly Rooms*
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MONDAY 4th LONDON TOWN & COUNTRY CLUB
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SLINGERLAND'S BACK

■ **SLINGERLAND** DRUMS, effectively out of circulation for a number of years, are once again available in the UK, being distributed by **Hohner**.

Ironically, this famous American drum name, long-associated with legendary jazz drummers like **Buddy Rich** and **Gene Krupa**, has turned to Taiwan for the the manufacture of the first two kit models in its relaunch. Both are 'entry level' kits, the cheapest, at around £635, being the Spirit 1000. Using five-ply mahogany shells with 40° bearing edges, the S1000 comprises a 22" x 16" bass drum, 12" and 13" power toms, a 16" x 16" floor tom and a 14" x 6½" snare drum, and is supplied complete with single-braced, quick-locking hardware.

The Spirit 2000, retailing at around £685, sports the same shell construction but is upgraded with double-braced, memory-lock hardware, and **Evans** heads – Cad/Cam UNO58/1000s for the batters, clears for the bottom heads.

Also introduced is a reissue of Slingerland's 6½" Radio King snare drum, made from one-ply, steam-bent maple and featuring 30° bearing edges and lacquer finish. Hohner tells us that the Radio King snare and Spirit kits are just a taste of what's to come, and that later this year will see American-made Slingerland kits coming through.

More info from: *M Hohner Ltd on (0222) 887333.*

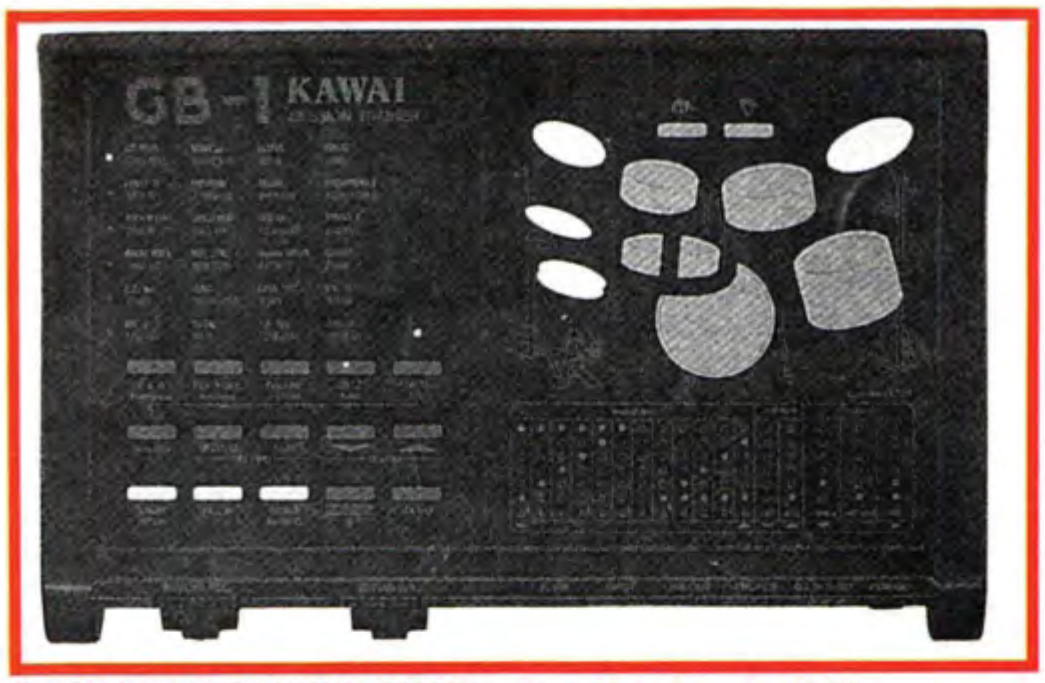
SESSION TRAINING

■ A NIFTY looking piece of gear debuted at Frankfurt by hi-tech company **Kawai** was their GB-1 Guitar Session Trainer. In one sense like a rhythm section lifted off one of today's portable keyboards, the compact, lap-top GB-1 is intended for guitar practice, and provides a menu of 48 musical styles/arrangements (split into four banks – R&R, Pop/Rock, Ballad, Jazz) complete with drum, bass and chord accompaniments.

A single guitar input is provided – along with seperate volume controls for accompaniment and guitar, so that levels can be mixed to taste – and features intended to broaden the scope of practicing include tempo control, key transpose (in major or minor) for all 12 chromatic keys, various fill-ins, intros, endings and accompaniment variations.

In addition to the preset arrangements there's a kit-full of finger pads (laid out like a kit), with a built-in realtime recorder so you can tap in your own rhythm patterns and then play them back. Monitoring is via headphones, or you can route the whole lot via the GB-1's Line Out socket to an external amplification system. The GB-1 should be in the shops for around £129.

More info from: *Kawai UK on (0202) 296629.*



KAWAI'S GB-1 THINGUMMIE: a band in a box for £129

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BLACKOUT/WHITE HOT

Dressed in leathers and shades, and looking decidedly uncomfortable in the daylight, are singer JIZZY PEARL and bassist SKID ROSE from LOVE/HATE. Thanks to their colossal five-K debut LP 'Blackout In The Red Room', and the just-completed scorching first UK shows, they're kings of the castle and *K!* cover stars. But being treated like the Second Coming is odd after years when people "would practically cross the street if they saw one of us comin' ". MICK WALL, on the other hand, will sit down and talk to *anyone*...

IT'S ALL in the name: Love/Hate. I mean, when you get right down to it, what else is there?

Love. Hate. Peace. War. Black. White. Up. Down. Around and around.

"I'll tell ya what I love," says singer Jizzy Pearl ("Don't ask me what it means, it's not pretty") as he cranes like a scarecrow over the table towards me. "I love to be able to lose myself in a concert. I mean, as a spectator in the audience. It's not often you can really lose yourself in a concert. I'm usually sittin' there going, 'Gee, I'm sure thirsty!'

"The last time I saw a band and enjoyed it so much I actually lost myself, was when we went to see Metallica last year. We were in the eighth row, in the middle of 17,000 people with their arms in the air! Reminded me of Nuremburg, man... all these little infants yelling, 'Die! Die! Die!' "

We were sitting outdoors in the sun, at a table in the garden of the Cat & Fiddle – an 'English pub' built and fashioned in typically un-English Hollywood-style – a couple of days before the band departed LA for their first live appearances in Britain.

Joining us for our typically English lunch – beer/ciggies – was Love/Hate bassist Skid Rose (the line-up is completed by drummer Joey Gold and guitarist Jon E Love). For LA boys they're both remarkably pale. In their late 20s, dressed in leathers and shades, they look uncomfortable in daylight, like two lizards crept out from under a rock.

"All this," says Skid, baring tobacco-stained teeth and jabbin' a gloved pinkie at the tape-recorder, "all this is still new to us. For years people didn't wanna know, would practically cross the street if they saw one of us comin', you know?

"Now we got guys like you coming here from England to talk to us, and for that, believe me, I'm grateful. But, see, we're the same scuzzbags we ever were, so the sudden attention is a little strange. After all this time it's like, hey, where did we go right?" he deadpans.

WHERE LOVE/HATE 'went right' of course, was in releasing a debut album, 'Blackout In The Red Room', so full of lurid intentions and spiteful up-yer-ass bombast, critics both sides of the Atlantic have been left for dead in their search for new superlatives to heap upon its untranquil grooves.

What I like about 'Blackout In The Red Room' is that it has so much more going for it than the usual LA MTV-minded Metal: all the pinched-arse energy is there – riffs you can swing punches to, and cry-baby vocals guaranteed to bring out the mutha in you – but it's all used with so much more imagination.

And the songs – nearly all under three minutes long – never have time to wander. The guitars just shove open the door and walk straight in the room, the drums right behind 'em like a row of bad guys, then the voice swoops down like a knife and everyone gets to write their own ending...

"OUR GREATEST fear has always been that we would bore people," Skid says. "That's why the songs are short. Because we wrote 'em to play live. And you learn from playing live how easy it is to bore people."

Jizzy nods his agreement. "The first thing you learn as a band is how to stop people turnin' their backs on you when you start playing. If you don't learn how to do that, you just stop getting gigs.

"So combating the boredom factor was the main drive behind all of the songs on the album. It probably explains why they're so hyper anyway. They all had to pass the Whiskey test..."

That is: they all had to go down well and be approved of by the crowd at the Whiskey on Sunset Boulevard, where the band have become popular regular headliners since their first ever appearance as Love/Hate there in April 1985.

Originally, Love/Hate had been, in Skid's words, "a New Wavey, doom, disco band. I mean, *full on*, short hair, the works..."

They spent two years "wasting our time doodling around with all the new computer technology that started comin' out in the '80s, and it really f**ked us up, man, it really got shitty. Our ideas, our chops as musicians, everything just fell apart."

"And that," says Jizzy, "was when we stopped jerking off and started making the kind of music we really enjoyed playing as opposed to the music we thought we *should* be playing. We started listenin' to what the kids at the Whiskey were telling us, and just let our basest instincts take over."

Nevertheless, you can still detect the strains of the band's more, uh, experimental past in material like 'Why Do You Think They Call It Dope?', where funk meets punk while the guitars lay out the junk; or the sleek Cheap Trick popism of 'One More Round'.

Mostly though, it's like Jizzy says, the band appear to just let their basest instincts rule the roost and bad news for you or any of your immediate family if you should get in the way...

"FIRST AND foremost, we're a rock band," says Skid. "But at our best we try to aim for a fusion of lots of different styles. I think it's where pop an' rock is going to. You know, bands like Faith No More, Soundgarden, Living Colour, VoiVod... People are bored with the same format repeated over and over. They wanna hear somethin' new.

"But what's new? The styles have all pretty much been defined down through the ages. All you can do is take those styles and try and fuse them into something that eventually belongs to you and no one else. That's the idea, anyway."

"And it's very natural for us because we've been on such a musical odyssey," Jizzy points out. "I mean, we can play anything, man. Anything and everything. Like, we not only *can*, we already *have!*" he snorts.

"What's nice is we've been

KONTINUEZ PAGE 52

"We stopped jerking off and started making the kind of music we really enjoyed playing as opposed to the music we thought we *should* be playing. We started listenin' to what the kids at the Whiskey were telling us, and just let our basest instincts take over" – JIZZY PEARL

JIZZY: "The last time I saw a band and enjoyed it so much I actually lost myself, was when we went to see Metallica last year. We were in the eighth row, in the middle of 17,000 people with their arms in the air! Reminded me of Nuremburg, man... All these little infants yelling, 'Die! Die! Die!' "

Pic Nick Gould

BLACKOUT

FROM PAGE 50

around long enough now to really know who we are as a band and what we're actually capable of," Skid adds. "The rest should be candy..."

Signing to Columbia Records last year, says Jizzy, came "not a moment too soon, not a minute too late. It was do or die time. We'd watched a lot of other LA bands get signed that hadn't been around as long as we had and for a time it got really discouraging."

"Yeah," Skid nods his head solemnly. "We became like the most bitter and twisted band in all LA. Our phone never rang. We hated everybody. Everybody hated us. And all it was, we were insecure about our talent. Basically, we didn't know if we had any... " he croaks.

"That's right," says Jizzy, "our dressing room after a show used to be a joke. You'd have dressing room 'A' with the support band in it, full of good-lookin' chicks and this great party goin' on. And then you'd have dressing room 'B' – our dressing room – and it'd be like the funeral march!"

"Yeah," Skid joining in laughing, "with like these four bitter drunkards expounding on how f**ked the world really is!"

"It wasn't until we got signed that we decided it was possible to be nice about anything," Jizzy goes on. "Up until that point, we had developed just the most brutal attitude. Then when we signed with Columbia we decided to lighten up and have some fun at last."

"Yeah, like saying hello back to people when they've said hello to you instead of telling them to f**k off," says Skid, only half-joking. "And being there on time for meetings and not turning up drunk the whole time.

"We're learnin' to be real professional about these things," he says out of the side of his mouth.

BY THE time you get your hands on this, Love/Hate will already have played three shows here in Britain; all, alas, in London, though a full tour of the country is being planned for June.

JON E LOVE

JOEY GOLD

Pic Ross Halfin

"If we'd had it our way, we'd be doin' a full British and European tour right now," Jizzy says. "But it just don't work like that. Not enough people know who we are over there yet for us to afford to do a big tour right now.

"If we can make a big enough splash with these London dates then we'll be back. Simple as that."

"Besides, we're flattered, man, that anybody in England would even have heard of us," admits Skid. "When we were growin' up, London was like the capital of the rock world. And see now, the rock capital of the world is right here. This is where f**kin' rock 'n' roll is these days! The amateur scene in LA alone is like no other place in the world...

"And so us, comin' from LA, being a bastardized version of the language of rock 'n' roll that we as young musicians learned from all the great English bands of the '60s and '70s, it's just wonderful for us to get to go to London to see what people think of it, what we've done with it."

"Also, I think they'll like us cos we're not just another Glam Metal band from LA," asserts Jizzy. "All the best reviews we've had for the album so far have come from the British press! The rock 'n' roll fans over there seem more open to new and different things. And if we ain't exactly new, we're certainly f**kin' different!" he chortles.

Indeed, the cornerstone of Love/Hate's growing reputation in LA is founded on a series of 'different' and devastating live performances: once again, specifically at the Whiskey A-Go-Go.

"Again, it was all about wanting to grab people's attention," Jizzy explains. "We had all the respect in the world as musicians, but it wasn't until we started rippin' up the stage and jumpin' through hoops of fire that anybody ever took any real notice of us..."

Skid sums up the band's attitude to live performance best.

"I always remember that old Who movie 'The Kids Are Alright'. You know, here you've got this group of really quite classical musicians, easily some of the most accomplished, shall we say, in rock 'n' roll. And what do the kids wanna see? Bash your guitar, Pete, just bash

Pic Ross Halfin

your guitar!

"We've found that too. People didn't really react big time until we started goin' beserk and having epileptic seizures on stage and pretending that we were all on serious medication. That's when people started remembering our name.

"Which is cool, because we're good musicians too, so we can get away with a little *stoopidity*," he spits the word out like a pip, "and still be taken seriously..."

"And we *insist* on being taken seriously," says Jizzy. "How else are we supposed to have any real fun unless people take us seriously?"

LOVE/HATE

"People didn't really react big time until we started goin' beserk and having epileptic seizures on stage and pretending that we were all on serious medication. That's when people started remembering our name" – SKID ROSE

WELL QUITE. To that end the band have already begun demo-taping new material for the next Love/Hate album.

"It's probably gonna be called 'Wasted In America'," Skid informs me. "And the reason we've already started writing it, is because we don't wanna get caught in that dreary situation so many bands find themselves in: having three months to come up with songs as good as the ones on the first album which probably took five years to write.

"So the way we look at it, if we want our next record to be better than our first, we better get writing now and start working some of it into the live show, cos that's the only true way to find out if what you're doin' actually means anything more than just a straight jerk-off in front of the mirror, you know?"

I know. But then what?

"Then what?" snaps Jizzy. "Then get ready to lose your f**kin' mind, is what!" he cries.

"The way I see it, our job is to make you lose your mind. Just like I lost mine at certain rock concerts. We want people's souls! They've already got ours – they're right there on the record!"

We sit there, sippin' our drinks, thinking it over.

"Do you know what I hate?" asks Skid rhetorically. "People who don't really mean it. Not just bands – and bands that don't mean it are the worst – but people, too.

"No matter what you do, if you don't mean it, if you're not sincere about your work, it always shows and people can smell it a mile off. The pungent odour of bullshit, you know what I mean? It's unmistakable," he pulls a funny face.

"People stick their noses too close to us they smells, actually I'm not sure what they'd smell," he laughs, "probably stale beer and cigarettes. But at least we brought our own, you know? We didn't have to steal anybody else's stuff..."

Jizzy: "Borrowed it maybe..."

Skid: "Yeah, and just forgot to give it back..."

SKID: "No matter what you do, if you don't mean it, if you're not sincere about your work, it always shows and people can smell it a mile off"

Pic Ross Halfin

KONCERTZ

Test' in time

TESTAMENT, SAVATAGE, NUCLEAR ASSAULT
The Ritz, New York

Testament and Savatage

Nuclear Assault

THE FIRST impression to emerge painfully from this show was just how badly **Nuclear Assault** have stagnated. I don't quite know what the problem is, but the band seem truly stuck in a rut, endlessly disappearing up their own arses with the hyperspeed, Snarecore attack that ruins both their live shows and the recent 'Handle With Care' LP.

To put it simply, Nuclear Assault haven't lived up to their potential because they don't posses the talent as songwriters. Now it's true that they had a horrid sound mix – easily the worst of the night – but it's also true that even a super PA system wouldn't disguise the fact that NA are writing the same song over and over again. They bash away, Danny flailing at his bass, the leads squealing in out-of-tune agony that causes one to grasp one's head and cover one's ears, while a segment of the crowd slams around in ignorant delight.

You can only play 'Hang The Pope' so many times before the joke wears thin. Sorry, fellas, the joke's on you.

I think many here tonight, were expecting **Savatage** to be a joke too. Something told me that many of the industry cynics peppering the crowd were ready to laugh at tired old Jon Oliva hauling himself around the stage while the Speed Metal kids down the front jeered. Happily, Savatage – and the crowd – were a complete and joyful surprise.

The Oliva Brothers & Co took no chances, opening with the one-two punch of 'The Dungeons Are Calling' and 'Sirens' – and it worked, instantly enveloping the

Pix Kristin Callahan

SAVATAGE: mysteriously unable to clear the hurdle to major success

eager and receptive mob with a wall of Gothic riffs and thunder. Jon got in the audience's faces while his guitar-searing brother and equally efficient new man Chris Caffery prowled their territory with force and assertiveness. Adding the fifth member was definitely the right move for this lot.

What was most amazing was how Savatage's aggressive stance helped carry quieter moments to dramatic heights – 'Hounds' and the title-track from the new LP 'Gutter Ballet' both feature hushed interludes and even keyboard work, but the band's gut-wrenching convictions powered both beautifully. And before things got too somber, 'Beyond the Doors Of The Dark', 'Of Rage And War' and 'Hall Of The Mountain King' got the heads banging again.

It's a mystery to all involved why Savatage can't seem to leap that last hurdle to major success – judging from the feverish audience response, you'd think they could headline here – but at least no one can ever accuse them of taking it lying down.

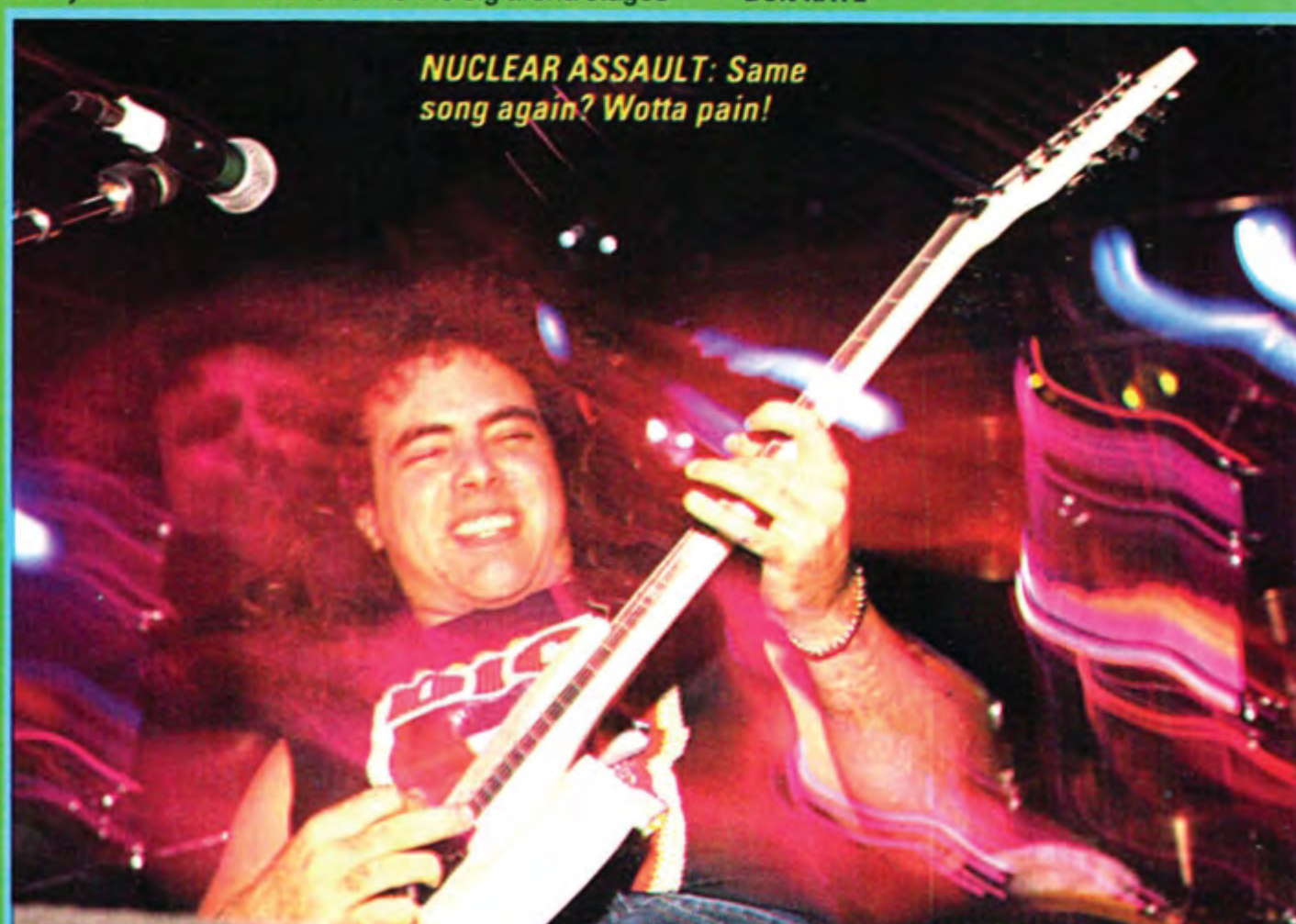
One class act, followed by another. After months of road work, the well-oiled, turbo-driven, machine known as **Testament** is in such fine, murderous shape that they could easily make the transition to the big arena stages with nary a hitch. The stageshow is minimal – logo backdrop and moody, atmospheric lighting – but it provides a suitable icing for Testament's rich Thrash cake.

The set is still heavily balanced in favour of 'Practice What You Preach' material, and the material comes across with more definition live. The expected holdovers – 'Over The Wall', 'The Haunting', 'Trial By Fire' and an electrifying 'New Order' are tight, streamlined, played to perfection, with hardly a beat missed by this young team of demolition experts.

'Disciples Of The Watch' storms its way through everyone's heads and closes a set that is amongst the best in precision and power. The five black-clad figures wield some menacing musical weaponry onstage, and I'll say it again: these guys are ready for the big halls.

DON KAYE

ALEX SKOLNICK of Testament: 20 per cent of a well-oiled, turbo-driven, murderously-shaped machine



NUCLEAR ASSAULT: Same song again? Wotta pain!

NUCLEAR VALDEZ
Town And Country Club, London

NUCLEAR VALDEZ – the name is as relevant as, say, Def Leppard – were discovered on a plane flying to New York. Quickly scooped up by Epic, they are creators of the startling 'I Am I' debut album and tonight opening, perversely, for Australians, the Church.

Nuclear Valdez are fresh out of Miami though their family histories reach back to the oppressed Communism of Cuba. Oddly, this sense of understanding and wary overview matches up perfectly to their melody laden rock 'n' roll. Simplistic, but as close to original as 20th century rock gets. When vocalist Froilan Sosa sings, *'Hope soon becomes a poison/Working in a factory/Sewing dreams to memories'* ('Summer'), the luxurious and telling tune almost takes the pain away.

'Unsung Hero (Song For Lenny Bruce)' is sparse, though strong, built on Juan Diaz's constant thumping bass grounding, flying upward into a harsh plentiful chorus, the type most radio programmers swear they'll put into rotation, though ditch it running scared.

Guitarist Jorge Barcala fights an ongoing battle with the dirty mix of sand, his soulful and precise musical contributions continually swept under the musical carpet. He sweats it like a proverbial trooper, and when Sasa reiterates their delight at realising the dream of playing London, all the silly grins look genuine enough.

Nuclear Valdez won't be superstars tomorrow, or the next week come to that, but 12, 18 months and we'll all be trying to shout their name. This one will run and run, I swear.

PHIL WILDING

CIRCLE OF FIFTHS
Powerhaus, London

PERHAPS IT was a tad unlucky for Circle Of Fifths that I happen to be a fan of the brilliant but terribly unfashionable band It Bites...

Someone else might have noticed the undeniable vocal similarity between the band's Francis Dunnery and Fifths' singer Andrew Cooper.

Someone else might even have thought that one or two of the Fifths' switchbacking arrangements and muso-like indulgences had a familiar It Bites ring to them.

But what someone else possibly wouldn't have appreciated was the depth of Circle Of Fifths' plagiarism: not just the vocals, (Mike Yarwood and Bobby Davro together couldn't have produced a more authentic vocal Xerox), not just the overall musical style, but to adopting even very specific mannerisms, in a way that make, say, Kingdom Come's Zeppelin-isms seem almost vague by comparison.

If examples are necessary, one need look no further than 'Where We Went Wrong', with key changes and top line melody straight out of the It Bites songwriting handbook, and 'Highway', with its 7/8 intro leading into a 'Calling All The Heroes' gallop that was a brave as it was blatant in its ripping off.

Credit where it's due, the three-piece can all play, and guitarist Brian Cooper's fluid, melodic soloing was at times impressive. And they can write decent songs, which made the irksome prattishness of the encore – a medley of 'Shakin' All Over' and the themes from 'Batman', the 'Pink Panther' and 'Blockbusters' – a surprising inclusion.

Considering the applause that Circle Of Fifths received for every song and the enthusiastic demands for an encore from the majority of the 90 or so punters, I might easily have put my own opinions to one side – but given that their 'PR' had told me earlier that a couple of busloads were coming up to the gig from the band's home town, the reaction of the obviously partisan coach party carried far less weight.

If It Bites have been (unfairly, in my opinion) denied the sort of success they deserve, what chance a poor copy?

PAUL HENDERSON

DRI, CORROSION OF CONFORMITY
Astoria, London

AS CORROSION Of Conformity hit the stage, the dancing is confined to a small circle of enthusiastic slammers. Quite obviously this is not good enough for the Corrosion boys and before too long their constant movement and excellent tunes have more folks unfolding their arms and banging their heads.

The split in COC's ranks has evidently done them no harm and although both guitars are far too quiet, the rate at which Woody Weatherman and Pepper Keenan move their hands in unison has to be seen to be believed. Bassist Phil Swisher is the only band member not lost in a mass of hair, he stands, stripped to the waist, all muscle and dogtags with his head wrapped in a bandana.

Sadly there is no encore, due to lack of time, and as they left the stage, I ask myself a simple question: can DRI follow that?

Musically the answer has to be no, but for sheer audience incitement, DRI are hard to beat. Only three songs into their set, the music grinds to a halt as the singer attempts to prise a bouncer off a guy who'd like to be stagediving if only he wasn't pinned to the floor.

The situation dies down for a couple of songs until the stage becomes a mass of moshing and slamming. Fairly obviously, the bouncers have lost control and things are getting out of hand. There is a brief fistfight, around 20 security shirts appear onstage then at last the band get on with their set.

Strangely, without the attraction of flying bodies, DRI somehow lack entertainment value and begin to outstay their welcome just a fraction. As 'Five Year Plan' kicks of a lengthy encore, and the slammers begin to flag, I am left feeling that COC should have been given more time.

COC win, DRI lose.

MÖRAT

DOA
The Dove, Ipswich

THE SCREAMING braindead can hardly believe their luck. Screaming Holocaust's twat-faced vocalist is practically in pieces at the prospect of DOA opening their first UK tour for five years in his hometown. He is, by his own admission: "Well chuffed!"

So amidst the attentions of the rarity-hunting gramophiles and the support band's warring girlfriends, Joey 'Shithead' Keihly leads Canada's DOA into battle with the fanatics like a sedated rhino.

With all the longevity of the Grateful Dead and the visual impact of the French swamp-crazies from 'Southern Comfort', DOA are a gap-toothed monument to Hardcore ethics. Millets street-cred meets militant advertorial nailbombs. Lumberjacks on acid.

The Deadheads On Alcohol headbutt the punchlines of 'F**k That Shit' and 'Race Riot' as if the prize was a sniff at Madonna's gusset. The delivery is a blur and frequently as inspired as the song titles. Beside 'Shithead', bassist Brian Goble puffs and sweats through the three-minute megatons, as unchic as his green headband and beer gut. Occasionally he offers his services to the microphone like the fat git from 'Porkys', the walls of the shed quaking in the wake of his rapid-fire death grunts.

Just to prove that his brain has not been totally frazzled by constant touring, Keihly takes time out to dedicate 'Let's Wreck The Party' to Thatcher and the Trafalgar Square demos, inciting a predictable fury from the senseless things down the front.

Ultimately DOA look a little old to be belting out 'F**k You' and 'Do Or Die'. Sedated cartoons from *Sniffin' Glue* will disagree, ghosts from the Vortex with a comic line of retro-fashion to boot, but DOA are post-Rotten era whizzkids in the great industrial lager lake.

DOA are as ridiculous as Skid Row's claims to the Sex Pistols' throne, but nonetheless kick up a wee storm of memorabilia that is startlingly relevant. Faces hurt.

CHRIS WATTS

COC rock 'n' ruck

COC: alive an' screaming openers

DRI: nice fights, shame about the songs

Pix Paul Harries

Pic Katia Natola

Last larf

GUNFIRE DANCE, CHUNK
Marquee, London

I ONLY caught the last (but it could have been love at first...) bite of Chunk, a band I know piddle-all about, but whose somewhat hard-to-digest-at-first-mention handle conjures up nightmare visions of a titanic molar crushin' a Yorkie bar!

An' from that point of view Chunk live up to their name, their initial impact comparable to a greetin' from that spherical object one normally finds attached to a convict's leg-chain!

A hairy git an' demented nutter (a hazelnut Yorkie?) of a frontperson with a growl that melts microphones croons nice an' horribly over a sledgehammer thump, delicately laced with mouth-waterin' feedback. Quite 'beautiful' really...

Chunk are hardly sailin' their U-boat down the HM mainstream, and are no doubt a deviant buncha fuggers who detest the 'regular' cornball rack 'n' rowl values you and I hold dear. Yet, even at the risk of another gap in my smile, Chunk could very well find the Zell boppin' back for a second nibble.

I unwittingly stumbled (or 'staggered', if it's your particular Glam/trash preference) upon Gunfire Dance quite a few moons back when QB Spike (name dropper!) dragged me to see his pals the Medicine Show at the Opera On The Green. I watched a coupla songs an' told ol' Captain Bandana I *lurrrved* 'em! "But this ain't 'em!" quoth Spike. Yep, t'was the supportin' quartet Gunfires who set off my fire alarm, while sadly Medicine Show didn't ring my bell...

I say 'many moons', but it weren't that long ago, Joe, so to see the buggers headlinin' the Marquee so soon warms the cockles in the heart of my cockles. An' worra reaction! Still, bringin' half the population of Brum with 'em didn't hurt none!

Decked out in tones that only shadows cast, Ant (vox), Twiggy (guitar), Birchy (bass) an' Ozzie (drums) pumped fresh dirty air into the patented New York Dolls knockabout routine.

The Gunfires are frothin' at the mouth in comparison to what has for the Dogs D'Amour become a stylized hunger. Sure there's the formula trash of 'Gimme Back My Heart' that any drunken tart in his mum's heels coulda wrote, but the likes of 'Darlin' Anne' bark up some promisin' trees – to say nothin' of echoin' the more hauntin' aspects of the Damned.

An' just to watch gawky vocalist Ant, hand on hip, lisp on lip, with an 'I vant to be alone' interestingly bored demeanor about 'im, an' drummer Ozzie bouncin' uncontrollably like the perfect complement/compliment to the Dogs' bone-crusher Bam Bam, is proof positive that some gen-u-ine rock personalities are under construction here.

"Bastardized" would be as much an understatement as "world class" would be an overstatement, but for the moment, at the Marquee on this particular electrified Saturday night, Gunfire Dance were wonderful. ***RAY ZELL***

UNCHAINED
Old Vasity Tavern, Birmingham

THERE ARE 24 paying customers in the Old Vasity Tavern tonight. It's a desperate, depressing, pathetic situation. Oddly enough that description could also apply to tonight's band.

Look, I don't derive any form of satisfaction from crucifying a young act – I'd love to stumble across *the* Great White Hope – but what's the point in admiring the emperor's new suit? Unchained are strictly amateur hour; an attraction that loses its naive appeal outside the school hall at dinner time.

Examples? First of all the Metal-by-numbers soundtrack. Every song – with the exception of 'In My Dreams' – begins with a two-chord riff and a drum crash, before Jay Clark (guitar) or Paul Zadeikas (bass) supply a tuneless vocal that leads to an instantly forgettable hook. The desperate part.

Then there is the truly embarrassing approach to working an 'audience'. Even if the room is empty there is no excuse for endless silence between songs or mumbled thanks to the enlightened one supplying applause at the back. During 'Just After Midnight' they try to get a singalong going with two of their inebriated mates on the stage. Depressing.

The pathetic aspect? Well, the stark and ultimately seedy realisation that Unchained will never get anywhere for all their effort. In all honesty they don't deserve to. Clark observed at the end: "Zero reaction". Nothing for nothing. ***PAUL REES***

IDOLS FRONTMAN Buttz: laugh? I nearly remembered a song

LAST OF THE TEENAGE IDOLS
Marquee, London

IF THEY'RE not sure, then how am I supposed to be? The Last Of The Teenage Idols are somewhere adrift between the Bernard Manning School Of Sensationalist Cabaret, and, oh, any very good rock 'n' roll band filling clubs nationally that you care to mention.

Vocalist Buttz is a shaghead stand-up. A professional Chippy Chirpy Cockney who really should be drafted into 'EastEnders' before very much longer. He's very British and the possessor of a plausible, melodic gob. That, though, may not be enough.

The Idols rose to chuckling infamy by causing a smile here and there, and somehow filling venues with laughter. Oddly, almost everyone I'd spoken to about them had neglected to mention their music...

The jokes, yes. Bassist Shuff's unique choice of Shades Of Summer pastel lipstick, of course. The keyboard player with the odd shoulders and name, Elvis Wha-?, obviously. But those songs? Those three minute-plus nuggets of pop/rock? They've always been overlooked...

Why? You ever tried listening while you laughed? The concentration quivers and fades. To paraphrase Frank Zappa: does humour belong in music? Oh yes, but does music belong in humour. Yeah, well, maybe...

'Violence', I think, is around 30 seconds of, we're-going-to-kick-you-in-the-head. Worthy of a chuckle undoubtedly – though it sent my companion into spasms of hysterical giggles. He clutched at the wall, guffawing. Once things got a little more serious, he headed to the toilet. While he was away things pretty much stayed serious, occasionally flashing brilliantly, infrequently without a punchline, musically or otherwise.

But then I never mentioned any of the real songs. No, it seems no one ever does... ***PHIL WILDING***

KAPTURED LIVE!

Fab colour photo supplement FREE with next week's *Kerrang!*. See back cover for details!

Leigh-way

LEIGH MATTY: the ability to touch souls

Pic Paul Harries

ROMEO'S DAUGHTER
Junction 10, Walsall

OF COURSE, the secret is...

Leigh Matty should really appear on stage through a cloud of smouldering Gauloise. Marlene would approve. There should be gas-lights and red velvet. She should kick out legs as long as the M1 and slither into some vamp repertoire to match the black lingerie and lycra tights.

Instead Romeo's Daughter kick off their UK tour with first-night gremlins and 'Wild Child'; and the torch singer is sold down the river as a Rock Chick. Slavery.

Romeo's Daughter inhabit an inconspicuous satellite between planets Rock and Pop. Equal parts Benatar and Martika, Leigh Matty is trapped inside snappy pellets of adult chart rock that really want to be in America. At least Annabel Lamb had the gall to impersonate Steppenwolf. Leigh Matty might very well have won the adoration of a thousand photographers but she has yet to produce a song that rises above the leg-iron of a beautiful face.

Tonight Romeo's Daughter play to a devoted few. Naturally the package comes complete with Musicianship. A guitarist who thinks it's about bloody time we all stopped gawping at Ms Matty and instead appreciated his slick fretwork. A cheerful rhythm section who grin at each other. And a wild man of the piano. But all eyes focus on the Rock Chick.

She sings like an accomplished songbird, a voice indeed for the movies. To her credit she never tries to be a boy, and instead belts out 'I Like What I See', 'All This & Brains Too' and a masterful 'Stay Tonight' with sincerity and sensitivity.

If 'Heaven In The Back Seat' reworks 'View To A Kill', then Romeo's Daughter reach real beauty with 'Hymn'. Stripped down to guitar and keys, Leigh proves she has the ability to touch souls.

But, of course, the real secret is guessing who she's knobbing.

CHRIS WATTS

LENNY KRAVITZ
Marquee, London

LENNY KRAVITZ pulls the kind of crowd most Marquee headliners dream about. Attentive, totally sold out and sold on the show, mouthing every lyric, carrying the songs when Kravitz lets them drop down. They whoop and shake – everyone from his PR at the front to the suits and the jumpers and the longhairs and the made-ups and the stupid screeching American students. This is the real crossover, though there seems no real reason why this general coming together should settle at Lenny's feet.

His sound is a retro packaging of Beatles, Hendrix – 'If Six Was Nine' features in his set – and a karma carved out in the late '60s and made contemporary with the ghost of modern technology. Hippiedom welcomes the CD generation with open arms.

'Flower Child' is the lyrical pulse at the base of their psychedelic brain. *'She's a psychedelic princess/On a magic carpet ride/ And where her trip will carry you/Is somewhere you can't find'*. Difficult to sing with a straight face you might imagine, though oddly and utterly acceptable here in this giving warm welcome.

'Mr Cab Driver' with its quizzical overview of the plain stupidity of casual racism is a *thunder*: *'Mr Cab Driver f**k you I'm a survivor'*.

Meanwhile 'Let Love Rule' belongs to the audience. They sing him off with it and then his return. Never pausing, infinitely touching, shaped in the warmth of affirmation, as one. And all in this day and age...

PHIL WILDING

ATOM SEED
Stick Of Rock, Bethnal Green

I GUESS you could count the things I get patriotic about without using all your fingers. Aside from the obvious, one thing I am occasionally very proud of is British rock.

All right, so we're very good at Thrash, punk, AOR, Glam, Hardcore and almost anything else you'd like to mention. But what about this funk Metal stuff. We're not exactly much cop at that yet are we?

Well, actually, yes, but I didn't know cos I'd never seen the Atom Seed.

So what if Paul Cunningham is not the best singer in the world? – he more than makes up for this as a frontman. He's constantly looking for things to jump on or hang from, and when he runs out of stage there's always the DJ box, dancefloor, or even the bar to prance on.

Like most good frontmen he fancies himself more than just a little, but then so do the girlies at the front who are pawing him constantly,

Easily compensating for the odd missed beat with sheer energy and enthusiasm, the Atom Seed demand your attention and make damn sure they keep it, if only to see if bassist Chris Dale every stops smiling.

Like I said, I am sometimes extremely proud of music from our shores, and while the Atom Seed may not be that well used cliché 'the future of British rock', they are certainly destined to become a major part of it. The seed is growing.

MÖRAT

GIMME GIMME JIMI!
JIMI HENDRIX. You heard the music. You know the legend. Now win the jacket...
Wrangler have made a strictly limited edition of 300 one-size-fits-all denim jackets embroidered and screen-printed with Hendrix's name, face and the slogan 'Crosstown Traffic'. Which, by an amazing coincidence, just happens to be the name of the Hendrix tune featured in the soundtrack to the Wrangler jeans TV and big screen adverts.
They've given us one of these numbered, and commercially unavailable jackets for a first prize, plus 10 'Crosstown Traffic' T-shirts for runners-up. What's more, Polydor, who have just released the track as a single, have put up 20 copies of the 12" – also featuring 'Voodoo Chile (Slight Return)' and 'All Along The Watchtower'.
To win the jacket, T-shirt, *and* a single – just be the first correct answer to the following questions... *(nine runners-up get T-shirts and singles, 10 more win singles only).*
1. What album was 'Crosstown Traffic' originally featured on?
2. 1990 is the 20th anniversary of his death: what was the exact date of Jimi's death?
ANSWER ON a postcard or sealed envelope only to: Hendrix Kompetition, Kerrang!, Punch Publications, London SE99 7YJ. Closing date: first post, Friday, May 18, 1990.

PANDORA PEROXIDE

by Ray Zell

LAST WEEK WE WATCHED PANDORA WORK AXL'S BOTTOM OFF IN THE GYM... LEAVIN' THE G N'R FRONTMAN SOMEWHAT POOPED WHEN VINCE CAME TO 'PLAY'...
APART FROM THE FACT I REFUSE TO TAKE SIDES... THIS IS D-U-M-B... YOU'RE A FRACTION OF YER NORMAL STRENGTH!
WELL THAT SHOULD EVEN THINGS UP THEN!
FACE FACTS, AX, IT'S REALLY NOT WORTH IT!
YOU KIDDIN'?! EVERY BAND IN AMERICA WANTS TO WHIP GUNS N' ROSES' TAILS JUST TO PROVE HOW TOUGH THEY ARE... WELL I AIN'T TAKIN' NO MORE SHIT!
'EVERY BAND'?? AXL- HONEY, YER GETTIN' PARANOID IN YER OLD AGE.
OKAY AXL...
...WE'RE HERE!
Cheap Trick
SLUDGE ROCK?
OH POO.

PANDORA PEROXIDE

by Toby Jepson (Little Angels)

Well - I've told everybody else, anybody who's anybody will be there just the dudes and old Tinners at THE KONVERLESSENT HOME to inform - YUKYUK
BAR
KERRUNK
BITCHBOY
Oh hi SPIKE! Oh no, it's ZELL honestly, they look SO ALIKE I wonder what he's listening to?
Na Na Na Na Na Na Na Na Do ya wanna fry up
I'd further go to the ex PHIL LEWIS's house, besides which, my band MARIONETTE have our reunion G-G that night
Oh Yeah - I heard you were supporting MARINO at EVESHAM CIVIC SHED - Anyway what were you listening to?
Well... er !!!6? !!!98 Cough !!! ... er!!
LITTLE ANGELS
DON'T PREY FOR ME
PANDORA! What are you doing here?!! You're not real! I mean you don't really exist at all!! You're just a figment of my imagination!!!!
But Ray - You don't have an imagination, besides which, I only come to tell you that the LITTLE ANGELS are playing the Town and Country Club - IN GOING - ARE YOU?
WHAT! That bunch of northern nobodies - They don't use HAIRSPRAY!! I've even heard they don't wear HEAD SCARFS OR COWBOY BOOTS! Hmm Call 'em Selvis a Rock Band
OH RAY, THAT'S ONE THING I'VE ALWAYS ADMIRED ABOUT YOU - YOUR SENSE OF INDIVIDUALITY !!! Ha-Ha-Ha

FEAR NOT, Brick Outhouse will return next ish! Meantime, enjoy this cartoon by Little Angels' Toby Jepson. (But don't tell Zell! He doesn't know anythin' about it...)

VIEW FROM THE BAR

■ LOOK! DOWN at the floor! Is it a turd? Is it a drain? No – it's **Su'Barman'**! More plastered that a bleedin' **BulletBoy**! More powerful than a seam in **Skarlet**'s Levi's! Can drink a billion pints in a single round! *Duh-doo-du-dah*, it's Su'Barman! Su'Barman, the man of booze, *Suuu'Barman!*

The sole survivor of the planet **'Bar-ton**!

As an infant he escaped from the explodin' planet in a cunningly converted nuclear-powered bottle of **Jack Daniel's**! Crash landin' at 'Bar HQ, it was discovered that the 'Bar's **Golden Optics** (as opposed to the **Red Optics** of his homeworld) gave him uncannily worthless powers!

Completely inner... innybri... innebreea... *pissed*, the only substance which can sober the bum is **'Bar-tonite** – the radioactive fragments of his obliterated place of birth!

And now, boozers, you can follow Su'Barman's misadventures as the unwittin' rock world attempts to save itself from him!

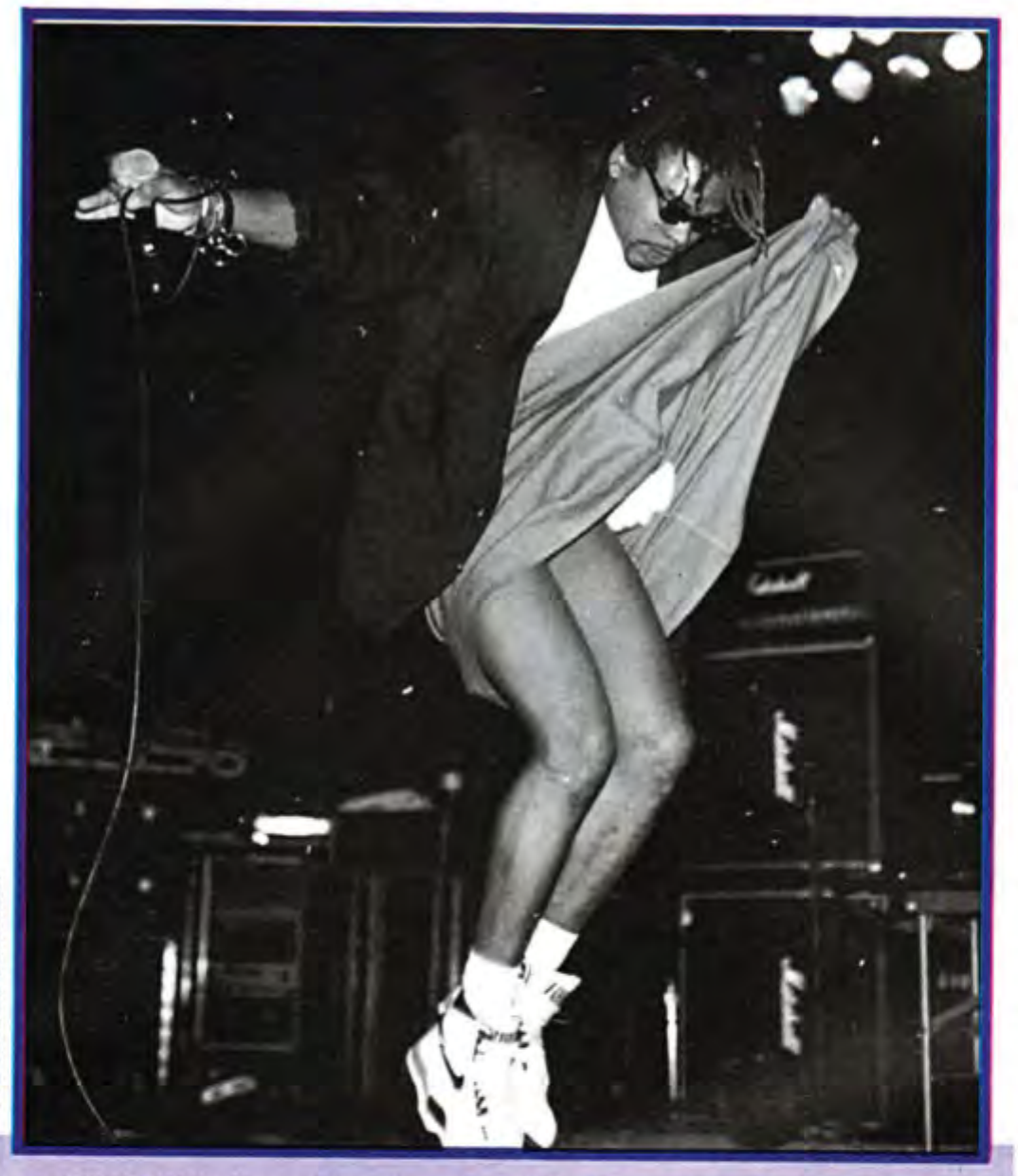
■ DOWN, DOWN and *awaaay!* Su'Barman here, kids, reportin' on reshent inshidents an' dastardly doin's. And on the subject of 'dastardly doin's' – **Jonathan King** that crooked (well his north 'n' south ain't exactly on the level now is it?) felon an' devious do-badder was seen to be usin' his weight throwin' Super-powers on innocent management types of those **Love/Hate** lads before their debut **London Borderline** appearance.

"I've just zoomed here from my old pal **Phil Collins** gig in my Kingmobile!" blustered the ex-popstar and columnist of a respected daily newspaper, "so get them onstage pronto because I've got to dash off to yet another important Super-chummy shindig!"

Right, sir! Yes, sir! Three bags full, sir!

And anythin' I can do for you in the meantime? Paint the sky a different colour? Get **Guns N' Roses** to speed up the recordin' of their new album? Talk **Hotten** into likin' **Aerosmith**?

I'll give him his due though, the next day he did tell the readers of his unmentionable rag that L/H were gonna be "the biggest thing since GN'R...". For sure, but how did he know? He only stayed for 10



Pic Kristin Callahan

■ *OH HOW the times they are a changin'... There was a time, boozin' citizens, when all VFTB brought before you were Super-men! Macho, struttin', beefy red hot blooded males with* ***Armadillos*** *shoved heartily down their trousers!*

But what do they give I, ***Su'Barman****, to present you with? Men, boozin' citizens,* ***Men In Skirts****!? Oh it pains me, it really does... Compared to this, a lethal dose of 'Bar-tonite up me bottom would be an orgasmic delight!*

Witness, if you must, our first ***Monsters Of Frock, Peter Fluid*** *(above) of US probably-play-a-Metal-soundin'-guitar-break-in-one-of-their-songs-so-they-get-featured-in-*Kerrang! *band* ***24-7 Spyz****...*

Wotta plonker... not that I can actually Super-see that far...! But what's he doin'? Why, such shapely pins should be covered in sturdy denim or leather... or... or... clingin' blue tights!

Ol' ***Wassisname*** (far left, below) *in* ***Spread Eagle*** *has kinda got the right idea... but he's completely destroyed the he-man effect with a girlie tartan dress! Why, oh why, oh why, oh why, oh why, do these ultra-modern 'rockers' insist on bein' such sexual deviants?!*

What next? ***Krusher*** *arrivin' at the office in a pink party frock?* ***David Lee Roth*** *returnin' to the scene in a mini-skirt an' fishnet stockings?!*

Whatever, there's no escapin' the fact, that from my Super-masculine point of view, these are both ***Earth Shatterin' Shots Which Practically Defy Description****!*

Pic Lynn McAfee

■ SORRY, BOOZIN' citizens, but no **'Ken Of The Week'** this ish... as such. But I would like to bring to yer attention an item by ageing headbanger **Chris Tarrant** – who was the guest TV columnist in the *News Of The World* t'other week. An item that came Super-close to becomin' an infringement of our Ken kopyright!

Former **'Tiswas'** presenter Tarrant targeted **'Krypton Factor'** ('Krypton' – wot kinda dumb name for a planet is that!?) presenter **Gordon 'Nice Boy' Burns** as bein' somewhat visage-less!:

"Away from the 'Krypton Factor' and **'Surprise, Surprise'**, nobody has the foggiest idea who he is or what he is.

"Would YOU spot him if he came and sat next to you on a bus?"

Well, frankly – yes! And we'd get off at the very next stop!

Super-HARGH! HARGH!

■ ALL SUPER-pish-takin' aside, 'boozin' citizens, I hear that Super-colourful combo **Enuff Z'Nuff** played a, well, somewhat 'odd' gig at **Gallaudet University** in **Washington DC**. Y'see, Gallaudet Uni is a college for the deaf...

And no, it's not silly, cos if you think about it they can still get off on the visuals, the vibe and, of course, the beat. Their other senses obviously boosted to make up for the lack of hearin'.

In fact (yes FACT!) a deaf person I spoke to informed me of how regular-paced rock is Super-okay but the manic beat of Thrash is somewhat irritatin'. Interestin', huh?

So, takin' all things into Super-account – melody and visual – Enuff Z'Nuff were a perfect choice.

Pretty fuggin' Super-cool I say!

■ LOOK! UP in the sky! Is it a rainbow? Is it the ozone layer? No – it's romance! Yes, boozin' citizens, love is in the air for jolly **Jason Bonham** who got spliced to his childhood sweetheart the lovely **Jan Charteris** reshently.

I'm sure you'll join me, boozin' citizens, in wishin' the happy couple Super-congratulations an' toastin' em with a drink or two... or three...

■ USIN' MY Super-memory... I can remember bugger all! So flickin' back through a reshent instalment of VFTB I notice my Fortress Of Solitude (well, ya need a quiet drink by yerself sometimes don'tcha...) aka 'Bar HQ, sent out a plea to Readersville (isn't that where I was brought up as an infant?) to tell us which **Kiss** song **Jason Donovan** (No! Red

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

Pic Joe Bangay

■ *HEY Y'ALL, howzabout I Super-nip back in time an' revive the lamented* ***Amazin' Lookalikes*** *item?*

Well, ackshully, quite a few boozers-on-the-street have pointed out this particular frantic facsimile to yours Super-truly. So, not bein' a magazine (or a Super-dude!) to ignore popular demand, pressssentin', *on yer left our EX-mate (well whaddaya expect with the press we've been givin' the poor bugger of late!) widdly-supremo* ***Myngwie Yalmsteen****! And to yer right...* we-e-ell *'Lookalikes' is about the only segment of the entire magazine the sillie one hasn't been featured in –* ***WILLIE OF THE GRIP****!*

But, wèll, yeah... there's definitely somethin' in it. You don't need my power of double vision to spot the same tacky dress-sense, fluffy barnet, an' sad puppy dog 'will I ever make it to megastardom' eyes.

Which leads us to the Super-perplexin' paradoxical kwestion of... are they perhaps one and the same tackily-dressed, fluffy-barneted, tight-lipped, sad puppy dog 'will I ever make it to megastardom'-eyed person?! We can only wonder...

'Bar-tonite! Green 'Bar-tonite! Anythin' but JASON DONOVAN-tonite!) revealed on TV's '**Motormouth**' (a second Jonathon King mention?!) was his fave-rave a!l time toon!

We-e-ell, a reshponsible shitizen phoned into 'Bar HQ to relieve me of my Super-frustration... but hung up without givin' me his name! How mysterious! How butch! How... hero-ish! Why, I'm almost... jealous!

Anyways, the answer to this most perplexin' of Super-riddles? (Isn't that what I used to do in my pants as an infant?) '**Love Gun**'? '**Cold Gin**'? '**Makin' Love**'? Nawwwww, it was probably pretty obvious really, boozin' citizens, it was Kiss' stab at Di... Disss... Dissssc.... AAARRGH! Even with my Super-duper-capabilities I can't say that 'word' in these mighty pages that insinuates synthesizer-flooded dance music! But Jase's fave song is... '**I Was Made For Lovin' You**'!

Wouldn't it be rather spiffin' to hear a **Spock, Earache, Dennis Waterman**-produced Jason cover-version of said Kiss klassic?

All together now: *NOOOOOOO!!!*

■ A SUPER-INFORMANT Super-informs me that those London-based **Bad Girls** boys (eh?) nipped over to **Tulipsville** ('Amsterdam' for the unhip to the ol' Super-lingo) to play 10 shows in three days at the same venue!?! Holy extra matinees!!!

Anyways, on the way back in the (cough) 'van', to say nothin' of livin' up to their monicker, the Bad-lads were nicked for drinkin' 'n' drivin'! A hefty on-the-spot fine which no doubt absorbed their earnings! Super-Hargh! Serves the silly buggers right!

But what woz *def-in-itely* outta Super-order woz the police officers insistin' on callin' the offendin' driver (who shall remain nameless) – **Jimmy Somerville**?!?

"Why do you keep callin' me Jimmy bleedin' Somerville?!" asked an irate **Mic**... um... 'fined driver'.

"We understanda the Britisha do-a notta like-a thissa definition-a. Tee-hee-a," the policeman responded.

Too-bleedin'-right, matey! We're not all members of Super-soddin' **24-7 Spyz** 'n' **Spread Eagle**, y'know!

(Hargh! Hic! Hargh! But Su'Barman... that doesn't explain what a policeman with an Italian accent was doing in Amsterdam – Absholutely Mortal 'Bar Ed.)

■ *GREAT 'BAR-TON! (Typical Super-boozer exclamation for ya there!) At first Super-glimpse I thought this was a mugshot (although I do reckcn this mug oughtta be shot!) of my arch foe* ***Lex Luthor****! But on a second even more Super-duper strainin' of the retinas I recognised this* ***Mad Max*** *extra as bein' our very own (unfortunately!) AOR specialist* ***Mörat****!*

My ol' mate, chum, buddy an' bestest ever pal (you won't hit me now will ya, Mö?... or can I call you 'Rat?) is seen here swiggin' down a bottle of sumfin' potent (to wash down those ***Wrathchild****-chunks he woofed down for breakfast!) at the reshent* ***Le Mans*** *24 hour booze... sorry... 'bike' race.*

So, um, didja have a nice time, Mö-baby?

"Ugh!"

Er... could you elaborate on that just ever so Super-slightly?

"Ugh-ugh-ugh!"

And there you have it.

■ *CHICKS WITH dicks? Errr... just kiddin' guys! Not even I, with my powers of vulnerability (eh?), would badmouth New York's meanest muthas* ***Circus Of Power****!*

We-e-ell, at least not without ***Mörat*** *and his merry tricycle gang formin' a wall between us!*

The 'Power boys are seen here at the reshent ***'Miss Tattoo'*** *competition. Yeah, I can't Super-see any tattoo-action on the babes either, boozin' citizens!*

But evidently the young innocents were later taken into the backroom for a closer inspection!

PS ***Ray 'Slapper Snapper' Palmer*** *has shown keen interest in photographin' the eventual winner's etching...!?*

Pic Kristin Callahan

KAPTURED LIVE!

Fab colour photo supplement FREE with next week's *Kerrang!*. See back cover for details!

METAL CHARTZ

ALBUMS

1	-	THE CLAIRVOYANT/INFINITE DREAMS (LIVE) **Iron Maiden** (EMI)
2	2	BRIGADE **Heart** (Capitol)
3	3	STILL GOT THE BLUES **Gary Moore** (Virgin)
4	-	ECLIPSE **Yngwie J Malmsteen** (Polydor)
5	7	THE REAL THING **Faith No More** (London)
6	1	CAN I PLAY WITH MADNESS/EVIL THAT MEN DO **Iron Maiden** (EMI)
7	4	A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
8	5	MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
9	8	SKID ROW **Skid Row** (Atlantic)
10	6	WASTED YEARS/STRANGER IN A STRANGE LAND **Iron Maiden** (EMI)
11	10	PERMANENT VACATION **Aerosmith** (Geffen)
12	9	PURE SOFT METAL **Various** (Stylus)
13	11	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
14	12	BACKSTREET SYMPHONY **Thunder** (EMI)
15	15	BEZERK **Tigertailz** (Music For Nations)
16	14	PUMP **Aerosmith** (Geffen)
17	16	RUNNING FREE/RUN TO THE HILLS (LIVE) **Iron Maiden** (EMI)
18	13	THE HIT LIST **Joan Jett** (Chrysalis)
19	-	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
20	17	SLAM **Dan Reed Network** (Mercury)
21	-	STASIS – THE UA YEARS 1971-1975 **Hawkwind** (EMI)
22	18	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
23	26	INTRODUCE YOURSELF **Faith No More** (London)
24	25	SHAKE YOUR MONEYMAKER **Black Crowes** (Def American)
25	32	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
26	21	2 MINUTES TO MIDNIGHT/ACES HIGH **Iron Maiden** (EMI)
27	22	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
8	20	HITS OUT OF HELL **Meat Loaf** (Epic)
29	31	NEW JERSEY **Bon Jovi** (Vertigo)
30	-	STICK IT TO YA **Slaughter** (Chrysalis)
31	24	RECKLESS **Bryan Adams** (A&M)
32	23	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
33	46	10 FROM 6 **Bad Company** (Atlantic)
34	19	VIGIL IN A WILDERNESS OF MIRRORS **Fish** (EMI)
35	33	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
36	29	FLIGHT OF ICARUS/THE TROOPER **Iron Maiden** (EMI)
37	39	G N'R LIES **Guns N' Roses** (Geffen)
38	30	OBNOXIOUS **Acid Reign** (Under One Flag)
39	27	BON JOVI **Bon Jovi** (Vertigo)
40	28	LAST DECADE DEAD CENTURY **Warrior Soul** (Geffen)
41	43	GREATEST HITS **Aerosmith** (CBS)
42	40	SLIP OF THE TONGUE **Whitesnake** (EMI)
43	44	SONIC TEMPLE **The Cult** (Beggars Banquet)
44	-	INTO THE MIRROR BLACK **Sanctuary** (Epic)
45	60	POWERSLAVE **Iron Maiden** (EMI)
46	34	ACT III **Death Angel** (Geffen)
47	47	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
48	42	TRASH **Alice Cooper** (Epic)
50	38	WOMEN IN UNIFORM/TWILIGHT ZONE **Iron Maiden** (EMI)
50	38	RUN TO THE HILLS/THE NUMBER OF THE BEAST **Iron Maiden** (EMI)
51	41	RADIO ONE **Jimi Hendrix** (Collector Series)
52	48	BAD ENGLISH **Bad English** (Epic)
53	re	DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
54	36	VANITY/NEMESIS **Celtic Frost** (EMI/Noise)
55	35	JUST SAY OZZY **Ozzy Osbourne** (Epic)
56	59	DR FEELGOOD **Mötley Crue** (Elektra)
57	58	ELIMINATOR **Z Z Top** (Warner Bros)
58	56	IRON MAIDEN **Iron Maiden** (Fame/EMI)
59	62	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
60	-	LAW OF THE ORDER **Shark Island** (Epic)
61	37	SEASONS END **Marillion** (EMI)
62	50	PURGATORY/MAIDEN JAPAN **Iron Maiden** (EMI)
63	72	LOVE **The Cult** (Beggars Banquet)
64	re	LIVE AFTER DEATH **Iron Maiden** (EMI)
65	57	MASTER OF PUPPETS **Metallica** (Vertigo)
66	52	BACK IN BLACK **AC/DC** (Atlantic)
67	54	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
68	64	SOMEWHERE IN TIME **Iron Maiden** (EMI)
69	re	SMASH HITS **Jimi Hendrix Experience** (Polydor)
70	61	...AND JUSTICE FOR ALL **Metallica** (Vertigo)
71	45	RUNNING FREE/SANCTUARY (mini album) **Iron Maiden** (EMI)
72	re	WILD FRONTIER **Gary Moore** (10)
73	51	SURPRISE ATTACK **Tora Tora** (A&M)
74	re	PIECE OF MIND **Iron Maiden** (EMI)
75	-	CAREER OF EVIL – THE METAL YEARS **Blue Öyster Cult** (CBS)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	BLACKOUT IN THE RED ROOM **Love/Hate**
2	JUNKYARD **Junkyard**
3	LAW OF THE ORDER **Shark Island**
4	THE HANGMEN **The Hangmen**
5	WAKE ME UP WHEN IT'S OVER **Faster Pussycat**
6	VELVET KISS, LICK OF THE LIME **Lions & Ghosts**
7	DISINTEGRATION **The Cure**
8	EXTREME AGGRESSION **Kreator**
9	PUMP **Aerosmith**
10	NOTHING'S SHOCKING **Jane's Addiction**

Steve Gerrard from Chester supplied this week's wide-ranging Reader's Chart. He likes 'music with feeling' as opposed to 'anything predictable'!

IMPORTS

1	3	ELECTRIC ANGELS **Electric Angels** (Atlantic)
2	1	DYNAMITE FROM NIGHTMARE LAND **Kill For Thrills** (MCA)
3	5	HARD **The Joneses** (Atlantic)
4	7	TEAR THE HOUSE DOWN **Herricane Alice** (Atlantic)
5	2	SHAKE YOUR SOUL **Baton Rouge** (Atlantic)
6	6	FOUR HORSEMEN **Four Horsemen** (Caroline)
7	10	RUBBING ME THE RIGHT WAY **Tim Karr** (EMI)
8	4	LOUD AND CLEAR **Signal** (EMI)
9	9	INDIAN WARRIOR **Havana Black** (EMI)
10	8	IN THE LINE OF FIRE **Robin Trower** (Atlantic)

AMERICAN HM

1	1	STICK IT TO YA **Slaughter** (Chrysalis)
2	2	DR FEELGOOD **Mötley Crue** (Elektra)
3	3	PUMP **Aerosmith** (Geffen)
4	4	DAMN YANKEES **Damn Yankees** (Warner Bros)
5	-	ACT III **Death Angel** (Geffen)
6	8	WAKE ME WHEN IT'S OVER **Faster Pussycat** (Elektra)
7	6	GUTTER BALLET **Savatage** (Atlantic)
8	13	THE REAL THING **Faith No More** (Reprise)
9	7	THE GREAT RADIO CONTROVERSY **Tesla** (Geffen)
10	11	SPIRITUAL HEALING **Death** (Combat)
11	5	JUST SAY OZZY **Ozzy Osbourne** (CBS)
12	20	SCREWED BLUED AND TATTOOED **Sleeze Beez** (Atlantic)
13	9	SKID ROW **Skid Row** (Atlantic)
14	10	SLIP OF THE TONGUE **Whitesnake** (Geffen)
15	21	SAVE YOURSELF **MSG** (Capitol)
16	18	HOT IN THE SHADE **Kiss** (Mercury)
17	12	FLYING IN A BLUE DREAM **Joe Satriani** (Relativity)
18	31	VIOLENT BY NATURE **Atrophy** (Roadracer)
19	16	PRACTICE WHAT YOU PREACH **Testament** (Megaforce/Atlantic)
20	14	SLAVE TO THE THRILL **Hurricane** (Enigma)

DEATH ANGEL: straight in at Number Five with 'Act III'

STAR CHOICE

SKID ROSE (LOVE/HATE)
FK THE POLICE NWA** – Because I hate muthaf**kers with a badge and a gun who hassle me because of the way I look
HARVESTER OF SORROW Metallica – It's kinda our band's anthem
SANCTUARY Cult – 'Love' influenced our band
I AM THE WALRUS Beatles– It's the stoniest music ever
ALL Madonna – I want to meet her!

TIGERTAILZ: goin' 'Berzerk' at Number One!

INDIE METAL

1	1	BEZERK **Tigertailz** (Music For Nations)
2	3	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
3	2	OBNOXIOUS **Acid Reign** (Under One Flag)
4	5	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
5	4	BENEATH THE REMAINS **Sepultura** (Roadrunner)
6	6	SPIRITUAL HEALING **Death** (Under One Flag)
7	7	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
8	11	HEADING FOR TOMORROW **Kai Hansen/Gamma Ray** (Noise International)
9	8	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
10	12	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
11	-	ACID DAZE BOX SET **Hawkwind** (Receiver)
12	10	NO REMORSE **Motörhead** (Castle Classics)
13	13	HANDLE WITH CARE **Nuclear Assault** (Under One Flag)
14	15	ROCK PROFILE **Ritchie Blackmore** (Connoisseur Collection)
15	17	BACK ON THE STREET **Saxon** (Connoisseur Collection)
16	9	VIOLENT BY NATURE **Atrophy** (Roadracer)
17	16	CONDEMNED TO ETERNITY **Re-animator** (Under One Flag)
18	19	NO SLEEP AT ALL **Motörhead** (GWR)
19	18	SHATTERED EXISTENCE **Xentrix** (Roadracer)
20	14	THRASH THE WALL **Various** (Roadrunner)

VIDEOS

1	2	NEW JERSEY **Bon Jovi** (PMV/Channel 5)
2	3	THE WALL **Pink Floyd** (PMI)
3	4	LIVE AT POMPEII **Pink Floyd** (Channel 5/PMV)
4	6	MAIDEN ENGLAND **Iron Maiden** (PMI)
5	1	HARD 'N' HEAVY VOL 6 **Various** (PMI)
6	9	A A BIT OF WHAT YOU FANCY **Quireboys** (PMI)
7	7	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
8	5	SIGHT FOR SORE EARS **Poison** (PMI)
9	12	SLIPPERY WHEN WET **Bon Jovi** (PMV/Channel 5
10	13	IN THE ROUND, IN YOUR FACE - LIVE **Def Leppard** (PMV/Channel 5)
11	10	DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
12	8	HITS FROM HELL **Meat Loaf** (CMV)
13	16	TWO OF ONE **Metallica** (Vertigo)
14	14	PRESERVED **Status Quo** (Spectrum)
15	re	ROCKING THROUGH THE YEARS **Status Quo** (Channel 5/PMV)
16	19	LIVE **Lita Ford** (BMG Video)
17	15	SMOKE ON THE WATER **Rock Aid Armenia** (Virgin)
18	11	THROUGH THE CAMERA EYE **Rush** (Spectrum)
19	20	FOURPLAY **Whitesnake** (Music Club)
20	17	HARD 'N' HEAVY VOL 5 **Various** (PMI)

SINGLES

1	1	ALL I WANNA DO IS MAKE LOVE TO YOU **Heart** (Capitol)
2	3	FROM OUT OF NOWHERE **Faith No More** (Slash)
3	2	I DON'T LOVE YOU ANYMORE **Quireboys** (Parlophone)
4	-	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)

Pic Michael Johansson

BRUCE DICKINSON: coining it in at Number Four

5	-	HURTING KIND (I'VE GOT MY EYES ON YOU) **Robert Plant** (Es Paranas)
6	5	RAG DOLL **Aerosmith** (Geffen)
7	6	CROSSTOWN TRAFFIC **Jimi Hendrix** (Polydor)
8	7	UNDERNEATH YOUR PILLOW **It Bites** (Virgin)
9	4	EASTER **Marillion** (EMI)
10	8	I REMEMBER YOU **Skid Row** (Atlantic)
11	10	OH PRETTY WOMAN **Gary Moore featuring Albert King** (Virgin)
12	13	WHEN I SEE YOU SMILE **Bad English** (Epic)
13	11	A GENTLEMAN'S EXCUSE ME **Fish** (EMI)
14	9	ANYTIME **McAuley Schenker Group** (EMI)
15	12	CAN'T GET ENOUGH **Bad Company** (Atlantic)
16	-	STILL IN LOVE **Stage Dolls** (Polydor)
17	15	SWEET SOUL SISTER **Cult** (Beggars Banquet)
18	14	FOREVER **Kiss** (Vertigo)
19	18	THE DEEPER THE LOVE **Whitesnake** (EMI)
20	19	KICKING UP DUST **Little Angels** (Polydor)
21	20	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
22	17	DIRTY DEEDS **Joan Jett** (Chrysalis)
23	25	18 AND LIFE **Skid Row** (Atlantic)
24	21	I LIKE IT HOT **Wolfsbane** (Def American)
25	16	RAINBOW CHILD **Dan Reed Network** (Mercury)
26	24	EPIC **Faith No More** (London)
27	27	HOUSE OF BROKEN LOVE **Great White** (Capitol)
28	23	DIRTY LOVE **Thunder** (EMI)
29	35	DOWN THE WIRE **ASaP** (EMI)
30	22	BROKEN HEART **Shy** (RCA)
31	31	TAKING ON THE WORLD **Gun** (A&M)
32	28	HEY YOU **Quireboys** (Parlophone)
33	26	STILL TOO YOUNG TO REMEMBER **It Bites** (Virgin)
34	33	NO MORE MR NICE GUY **Megadeth** (SBK)
35	32	PRICE OF LOVE **Bad English** (Epic)
36	-	BIG BAD MOON **Joe Satriani** (Food For Thought)
37	29	ROCK 'N' ROLL (IS GONNA SET THE NIGHT ON FIRE **Pretty Boy Floyd** (MCA)
38	30	OVER MY HEAD **King's X** (Atlantic)
39	34	CREEPING DEATH **Metallica** (Vertigo)
40	39	INFINITE DREAMS **Iron Maiden** (EMI)

ROBERT PLANT: keepin' an eye out at Number Five

Pic Geoff Swaine

LIVE AND DANGEROUS!

Kerrang!, the world's most spiffing Heavy Metal magazine, is giving away a FREE series of photo supplements starting next week!

Called 'Kaptured Live!', each 24 page supplement will be printed on high quality paper and will contain fab colour all-action in concert shots taken by _Kerrang!'s_ crack team of camera-wielding crazies.

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Hello. How are you? Look, I would be most grateful if you could reserve/deliver _Kerrang!_ for me beginning with issue number 289, cover dated May 12, containing the first FREE 'Kaptured Live!' photo supplement.

Thank you very much indeed, guv'nor. Have a nice day.

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